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**Amateur Photographer** For everyone who loves photography

## Use low light to your advantage



**Damien Demolder**  
Editor

In the minds of the great and unwashed public, a camera should only come out on a sunny day. It has no place in our

lives in the evening, unless it's indoors and accompanied by a suitable flash unit positioned in too close proximity to the lens. As 'photography' roughly translates as 'painting with light', I suppose it might seem to defy logic to photograph anything when there is little light around, but so long as there is some light available there is no reason we shouldn't try to capture it. In fact, simply because few people take pictures in dim conditions it is easy to create images that look unique and which stand out from the crowd.

Beyond the easy-win originality low light can deliver, these conditions can produce brilliant opportunities for creative and atmospheric work. Have you ever tried shooting a landscape by the light of the moon, or a window-lit portrait when the sun has left the sky? Try shooting the city in the glow of the street lamps or a stage production by the glare of the 'spots'. This week we are all about low-light photography, from the portraits of Julia Margaret Cameron to techniques for fill-in flash. There must be something in it – Edward Steichen's 'The Pond – Moonlight' fetched \$2,928,000 at Sotheby's a few years ago.

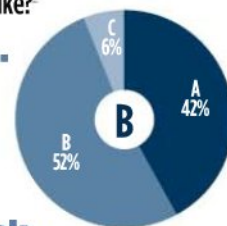
## Our question of the week

**In AP 22 August we asked...**

**Are your camera's images noisier than you would like?**

**You answered...**

- A** Yes 42%
- B** No 52%
- C** Don't know 6%



**This week we ask...**

**Do you enjoy low-light photography?**

- A** Yes, I prefer it to bright light
- B** Yes
- C** Yes, but I need some practice
- D** No, I'm scared of the dark

**Vote online**  
[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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## Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/apgallery](http://www.amateurphotographer.co.uk/apgallery) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.



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## Our address and other contact details

Amateur Photographer,  
IPC Media, Blue Fin Building,  
110 Southwark Street, London SE1 0SU

**AP Editorial** Telephone: 0203 148 4138  
Fax 0203 148 8130  
Email [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)  
**AP Advertising** Telephone: 0203 148 2517  
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Camera settings:  
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Shutter speed 1/3200 sec  
Focal length 12mm  
ISO 250



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"Looking at the world through a lens is fascinating and capturing the moment is something very special. I enjoy being in the great outdoors and capturing the mood, atmosphere and emotion plays an important part in my work. I love the freedom of expression that photography gives me and Tokina lenses have enabled me to produce images that I never thought possible."

**Tokina 12-24mm f/4 AT-X 124 Pro DX**  
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#### Amateur Photographer Magazine

"Definition & resolution are also excellent and without the aggressive sharpness for which Japanese optical forms have been noted..."

A first-class, state-of-the-art lens" *Geoffrey Crawley*

"a state-of-the-art lens"

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rating

#### British Journal of Photography

"Very well designed, engineered and optically excellent lens that can stand shoulder to shoulder with the main marque, but at a more affordable price" *Jonathan Eastland*

"optically excellent"

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AT-X PRO DX



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# News

News | Analysis | Comment | PhotoDiary 5/9/09

“The team were very helpful, but they didn't have the deep knowledge that a specialist photography store would have”

AP readers' verdict on Jessops, page 6

Pentax needs tie-up, says Hoya chief | UK arm gives AP its reaction

## Pentax seeks 'alliance' for future survival

**P**ENTAX must join forces with another company for its long-term survival, the head of the firm's parent company has warned.

The comments were made by Hiroshi Suzuki, chief executive of Hoya, the Japanese glass-maker that merged with Pentax two years ago.

Suzuki told Reuters news agency: 'Our digital camera business is not exactly a big operation.'

'There are naturally questions among us whether it is big enough to go it alone... I'm afraid it will need some sort of alliance with another company in the long term.'

Suzuki said Hoya aims to make its Pentax operations profitable by March 2010.

In response, Marilyn Dixon, marketing manager for Imaging Systems at Pentax UK, told AP: 'The remark concerning the alliance with another company, as suggested by Hoya's CEO, was made in reference to one of many possible long-term business strategies.'

She added: 'The statement does not refer to any specific ongoing activity. However, Hoya will continue to consider opportunities to best develop its individual business units.'

Pentax already has a partnership with Samsung for the development of digital SLRs. But it is not clear from the Reuters interview whether this tie-up will continue.

In early August, Stephen Sanderson, product co-ordinator at Pentax UK's Imaging Systems Division, told us that the relationship with Samsung is to continue.

It is 18 months since Samsung released a DSLR, the GX-20.

Meanwhile, it seems Pentax is still on course to launch its long-awaited, high-end, medium-format digital camera, the 645D.

A specification has yet to be released, but Pentax has confirmed it will include a 55mm f/2.8 lens.

Sanderson said that, as far as he knew, the camera would be available to buy in the UK.



**Pentax says its DSLR tie-up with Samsung is ongoing. However, it is 18 months since Samsung released its last DSLR, the GX-20. Earlier this year, Samsung stated that there would be another GX camera when the current GX-20 model is replaced. In May, Pentax released the K-7, but Samsung did not release its own-brand version**

Pentax has been the subject of negative headlines in recent months.

Earlier this year, it emerged that Jessops had dropped all Pentax-branded cameras from its range of products, spelling the loss of a brand with a history stretching back to 1919.

Jessops, Britain's biggest high-street photographic retailer, said the move followed a review to establish which products meet customer needs at the 'best prices'.

At the time, Jessops said that it will continue to discuss products with Pentax.

**SNAP SHOT**

### Photos banned

A photographer armed with a video camera says he was arrested after being told he could not take pictures near Federal buildings in Manhattan, New York City. 'Within minutes a Homeland Security Truck arrived. I was handcuffed and forced to sit on the curb while cuffed,' said S Randall Thomas. His camera and memory card were seized, and he was charged with disorderly conduct and failure to comply with directions of a law enforcement officer. The incident took place on 17 August.

### Sony glitch

Sony has warned owners of its Cyber-shot DSC-W170 digital compacts that some units are faulty. 'The possibility exists that small particles of metal plating may peel off from the casing part surrounding the lens,' said the firm. Customers are asked to check the serial number of their camera. Visit [www.sonydigital-link.com](http://www.sonydigital-link.com).

### Second warning

Nikon Europe has again warned consumers that some D5000 digital SLRs may, in certain circumstances, fail to turn on. Customers are asked to check the serial number of their camera to establish if theirs is affected. Customers are asked to return the affected units for 'preventative maintenance'. For details visit <http://nikoneurope-en.custhelp.com>.

## Home Office publishes photo guidance

**AP RIGHTS WATCH**

**Committed to defending your photographic rights!**

A TOURIST'S innocent snapshot of a police officer is not likely to pose a terrorism threat, police chiefs have been told.

Earlier this year, photographers staged a mass protest outside Scotland Yard when it emerged that it is now an offence to obtain or attempt to obtain 'information' about a police constable that is 'likely to be useful' to a terrorist.

Under the new Section 58a of the Terrorism Act –

which applies to photographs – it states that a person found guilty of the offence faces up to ten years in prison or a fine, or both.

New government guidance – issued to police chief constables by way of a Home Office circular – makes clear that it is a 'statutory defence' for a person to prove that

they had a 'reasonable excuse for eliciting, publishing or communicating the relevant information.'

The circular adds: 'Important: Legitimate journalistic activity (such as covering a demonstration for a newspaper) is likely to constitute such an excuse.'

'Similarly, an innocent tourist or other sightseer taking a photograph of a police officer is likely to have a reasonable excuse.'



# PhotoDiary

A week of photographic opportunity

WEDNESDAY

2 SEPTEMBER

**EXHIBITION** Edinburgh Camera Club plays host to the Royal Photographic Society's Visual Art Group Print Exhibition, until 2 September at 68 King Street, Edinburgh EH3 6QU. Visit [www.edinburghcameradub.co.uk](http://www.edinburghcameradub.co.uk). **EXHIBITION** The Forgotten Caves and Coves of the Causeway Coast by Andy McInroy (whose work was featured in AP last year), until 3 October at Riverside Theatre, University of Ulster, Coleraine. Tel: 0287 032 3232. Visit [www.andymciny.com](http://www.andymciny.com).

THURSDAY

3 SEPTEMBER

**DON'T MISS** Twilight Tours at Corfe Castle (6.30-7.30pm), Wareham, Dorset BH20 5EZ. Tel: 01929 481 294. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

**DON'T MISS** Seasonal garden walk to discover 'unusual and beautiful plants' at Glendurgan Garden (2pm-3.30pm), Mawnan Smith, near Falmouth, Cornwall TR11 5JZ. Tel: 01326 250 906. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

FRIDAY

4 SEPTEMBER

**EXHIBITION** Wild Corridor, wildlife and nature images by Saleel Tambe, until 7 September in MP Millennium Art Gallery, London W14 9HE. Tel: 0207 381 3086. Visit [www.bhavan.net](http://www.bhavan.net).

**EXHIBITION** Shoot Liverpool, until 5 September at Open Eye Gallery, Liverpool L1 4AQ. Tel: 0151 709 9460. Visit [www.openeye.org.uk](http://www.openeye.org.uk).



© SALEEL TAMBE

SATURDAY

5 SEPTEMBER

**DON'T MISS** Stonehenge Landscape Guided Walks (2pm-3.30pm), at Stonehenge, west of Amesbury, Wiltshire. Tel: 01980 664 780. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **EXHIBITION** Foto8 Summer Show, until 5 September at Foto8 Ltd, London EC1Y 0TH. Tel: 0207 253 8801. Visit [www.foto8.com](http://www.foto8.com).

SUNDAY

6 SEPTEMBER

**EXHIBITION** to commemorate 70th anniversary of the outbreak of the Second World War, at the Imperial War Museum, Cambridgeshire CB22 4QR. Tel: 01223 835 000. **EXHIBITION** Pastoral Visions by Graham Ovenden, until 18 October at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit [www.dimbola.co.uk](http://www.dimbola.co.uk).

MONDAY

7 SEPTEMBER

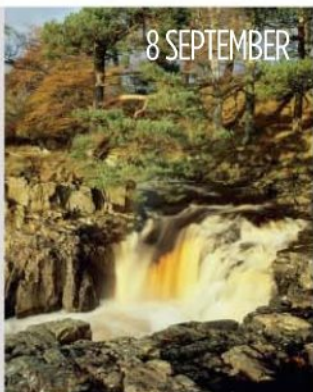
**EXHIBITION** Present, Past, Future by Richard Heeps, until 20 September at The Photographers Lounge, Dorset BH19 2NX. Tel: 01929 424 414. Visit [www.photographerslounge.co.uk](http://www.photographerslounge.co.uk). **EXHIBITION** Polaroids: Mapplethorpe, until 13 September at Modern Art Oxford, OX1 1BP. Tel: 01865 722 733. Visit [www.modernartoxford.org.uk](http://www.modernartoxford.org.uk).

TUESDAY

8 SEPTEMBER

**EXHIBITION** by Photospace members, until 19 September at TSI Gallery, Middlesbrough TS1 2AZ. Visit [www.thephotospace.co.uk](http://www.thephotospace.co.uk).

**EXHIBITION** A Shadow Falls by Nick Brandt, until 3 October at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit [www.atlasgallery.com](http://www.atlasgallery.com).



© NICK BRANDT

## News

### EXCLUSIVE INTERVIEW

## Jessops row ignites AP forum frenzy

Chris Cheesman speaks to David Adams, chairman of a chain that is £60m in debt and faces accusations of leaving behind its key customers

**I**N last week's issue we reported that Jessops chairman David Adams had interrupted his holiday plans in a bid to reassure readers that the photographic chain has not neglected the photo enthusiast (see AP 29 August).

Adams had been speaking hours after Jessops came in for heavy criticism from former chairman Tim Brookes in an interview on BBC radio.

Brookes said Jessops had lost its way and mistakenly focused on mass-market products at the expense of the enthusiast.

Adams hit back, saying the chain had overexpanded and blamed previous management for allowing the firm to run up a mountain of debt that now stands at £60m.

### Hot topic

AP readers were just as quick to express their views, via AP's website.

One forum user, using the online name 'Still Toggling Along', wrote: 'Jessops expansion came at a time when cash for expanding their business was really cheap and bankers were falling over themselves to dish the stuff out.'

'A few years down the line, the internet businesses dramatically expand and then eBay surfaces, which kills off the photography trade's most lucrative market: second-hand equipment.'

Another, called 'parkylondon', wrote: 'I was in a local Jessops store yesterday and while the team were very helpful they didn't have the deep knowledge that a specialist photography store would have. In addition – and this is the kicker – they admitted they have shifted massively away from the enthusiast photographer towards the consumer.'

Regular AP reader 'Benchista' added: 'Of course,



**Adams says Jessops has not ignored the photo enthusiast, but could not neglect the wider market**

it's true that they ignore enthusiasts these days, but I think Adams' analysis of the cause, origins and timescale of the issues is closer to the mark than [Brookes'] self-serving comments.'

### 'Not walking away'

Adams told AP that the photo enthusiast is not being left behind.

He accepted that the business is now more 'consumer orientated', but said the company could ill afford to ignore the large market beyond the traditional camera enthusiast.

He added: 'We are not walking away from the core

of the business, which is the camera enthusiast.'

Adams stressed that the recently revamped flagship shop on New Oxford Street, London, demonstrates how Jessops is making products and staff more accessible to the consumer at store level.

'If that's getting away from our roots and being mass market then, yes, that's the way we are going,' he said.

Adams told us he had no option but to reverse the firm's previous overexpansion policy.

'In October 1996, six months before I joined, Jessops acquired 19 stores. We have now closed 18 of them,' he said.

However, he is confident about the firm's future as it completes the latest phase of staff restructuring.

Adams explained that many workers have now been put on 'more flexible contracts', to ensure more are available on a Saturday afternoon than a Tuesday morning, for example. This has, however, led to job losses.

Meanwhile, Jessops has just hired Trevor Moore to fill the vacant role of chief executive in a bid to take the company 'to the next stage'.

## Bank deal imminent

Adams accepts that Jessops' trading level does not support the amount it owes its bank, but he says that Jessops is where it needs to be to secure the capital restructuring agreement with HSBC. 'It is an unsustainable situation and with the support of the bank that's what we have been trying to sort out.'

He declined to comment on details of the deal, which is expected to be completed over the next few weeks. However, a recent report in the *Financial Times* states that the anticipated 'debt-for-equity swap' with HSBC would 'wipe out shareholders'.

Adams fended off negative press reports fuelled by a 4.7% fall in sales in the three months to 30 June 2009. 'I don't think they [the results] are that bad... I'm not sure there is anyone in our market doing better than that... In a tough market we are holding on.' He added that 'price deflation' continued to take its toll.





# PowerShot S-series makes comeback

**A**N f/2 lens, 3in monitor and a new function control ring are among the features on board the ten-million-pixel Canon PowerShot S90.

The S90's lens is designed to deliver the 35mm viewing angle equivalent of a 28-105mm zoom.

Priced £449 and due in shops in early October, the S90 includes lens-shift image stabilisation, a Digic 4 image processor and an improved version of Canon's i-Contrast, as featured on the recently launched PowerShot G11 (see last week's News).

'The control ring can be used as a quasi-manual zoom, offering a closer view of subjects in 28mm, 35mm, 50mm, 85mm and 105mm steps,' said a spokesman. It also gives access to controls such as aperture, shutter speed and exposure compensation.

Photographers can also use the control ring to access the Nostalgic effect mode – allowing them to add an 'aged effect' to shots – from a 'subtle faded look' to 'full grainy black & white'.

The S90 includes a new Low Light Mode (also on the



G11) that lets users shoot at an ISO of up to 12,800 (at a resolution of 2.5MP), at '2.4' frames per second.

Other features include aperture and shutter priority,

and raw-format recording.

The camera's 3in screen carries a screen resolution of 461,000 dots.

Due in shops now is the 12.1-million-pixel Canon

PowerShot SX20 IS.

Sporting a 28-560mm (equivalent) f/2.8 lens, the £399 newcomer includes HD (1280x720-pixel) video recording.

Canon has also released the PowerShot SX120 IS, a 10MP model with a 10x optical zoom delivering a 36mm (equivalent) focal length at the wide end.

The SX120 IS (£229) incorporates a 3in LCD screen, while the SX20 IS includes a 2.5in monitor.

Both include aperture and shutter priority and manual exposure functions.



## Demand down

Demand for photographic products fell 7.7% in the three months to 30 June 2009 compared to the same period in 2008. Sales of consumer electronic goods declined by 6.3% and IT products by 9.6% in what was the worst quarter in two decades for 'technical products', according to GfK Retail and Technology Ltd.

## Budget lighting

A £289.99 studio lighting kit called the Lightbank 350 has been unveiled. The mains-operated outfit comprises two heads (seven 50W bulbs on each head), two diffusers and two light stands, each 2.4m high. It is aimed at studio work for portraiture or small groups. Visit [www.smick.co.uk](http://www.smick.co.uk).

## Meet-ups

A social networking website aimed at bringing amateur and professional photographers together face-to-face has been launched. 'Our meet-ups range from small short walks to day trips in and around London,' say organisers. Visit [www.photographymeetups.com](http://www.photographymeetups.com).

## Ricoh CX2 out this month

RICOH is poised to release a revamped version of the CX1 that boasts a faster burst rate and longer zoom.

Priced £299.99, the 9.29-million-pixel CX2 inherits many features from its older sibling, but sports a 10.7x zoom, designed to deliver the 35mm viewing angle equivalent of a 28-300mm lens (the CX1 has a 28-200mm zoom).

Ricoh has ramped up the continuous shooting rate to five frames per second (fps) at full resolution, an improvement on the 4fps



(at 7MP) of the CX1 (tested in AP 2 May).

A Ricoh spokesman told AP that the firm is pitching the CX2 against the likes of the Panasonic Lumix DMC-TZ7 and Fujifilm FinePix F200EXR compact cameras.

Ricoh hopes the camera will appeal to professional photographers.

Due out in September, new features also include a High-Contrast B&W mode. 'This makes it possible to record images with a grainy feel such as that created using ultra-high sensitivity film... or by push processing film at the development stage,' explained the firm.

The CX2 also boasts a Miniaturize effect mode, which blurs the top and bottom areas of the image to 'recreate the impression given when photographing miniatures'.

To enable the photographer to remain discreet in quiet areas, such as museums, Ricoh has installed a Manner mode. This allows the

photographer to turn off the flash, AF light and camera operation sounds without having to change individual camera settings.

Like the CX1, the newcomer features a built-in Dynamic Range Double Shot mode. This function is designed to shoot two consecutive still images with different exposures and then record an image that combines the properly exposed portions of each.

A new auto option aims to 'automatically define the [dynamic] range expansion effect' in this mode.

The CX2 sports a 3in LCD that carries a screen resolution of 920,000 dots.

## Canon updates printer line-up

CANON has unwrapped a raft of new printers as part of its autumn printer collection, due on sale in September.

New to the Canon Pixma line-up is Auto Photo Fix II, which, for example, aims to automatically correct underexposed images.

First up is the Pixma iP4700 (£109), which is billed as an easy-to-use A4 photo printer for the photographer and home user (pictured).

Features include a one picolitre (pl) droplet size and



claimed print resolution of up to 9,600dpi. The iP4700 is designed to deliver a 6x4in photo in 20 seconds.

New all-in-one models

include the 'entry-level' Pixma MP270 and Pixma MP490, priced £59 and £79 respectively.

They are claimed to

produce a resolution of up to 4,800dpi, using a 2pl droplet size.

Meanwhile, the mid-range Pixma MP550 (£129) and MP560 (£149) boast a maximum resolution of 9,600dpi and ChromaLife 100+, a technology which claims to enable prints to last at least 300 years when placed in an album (when using Canon inks and paper).

Also new is the Pixma MP640 (£179) and MP990 (£329). The MP990 includes a grey ink cartridge to help reduce graininess and 'stabilise the grey balance in greyscale photo printing'.



**S**ALES of Leica 'system cameras' fell 26.9% in the year to 31 March 2009, compared to the previous 12 months.

Sales of Leica compact cameras dropped 10.3% and revenue from sales of 'sports optics' fell 16.6%.

Company chairman Rudolf Spiller blamed the decline on 'negative economic developments of our relevant international markets'. He said the results also reflected the phasing out of products 'due to their life cycles', as well as 'delayed market introduction of new products'.

The firm cited the Asian market as its most lucrative, accounting for 36.6% of total sales.

The group reported a group net loss of €4.8m (around £4.1m).

But Spiller remained buoyant, pointing to potential profits expected to stem from

## Leica system camera sales fall 26.9%



the Leica S2, which is due to debut in October.

He said this is among 'more than eight' new products due for launch in 2009.

Total sales at Leica Camera AG fell to €134.2m (£116.5m) from €156.2m (£135.6m) – a 14.1% decline on the previous year.

## ClubNews

AP's weekly round-up of club news from all over Britain

### Wrekin Arts Photographic Club

The Telford-based club has revamped its website in time for the new season, which starts with an exhibition of members' work on 4 September. 'Visitors and potential new members can be assured of a warm welcome,' said spokesman Russell Price. For details call 01952 617 170 or visit [www.wrekinarts.com](http://www.wrekinarts.com).

### Leamington Spa Photographic Society

The annual exhibition takes place from 8 September to 16 October at the Royal Spa Centre, Newbold Terrace, Leamington Spa, Warwickshire CV32 4HN. It opens Mon-Fri 10am-4pm (plus Saturdays from 26 September-3 October). Call 01926 498 320 or visit [www.lspss.org.uk](http://www.lspss.org.uk).

### Chesterfield Photographic Society

The new season kicks off on 3 September in the Library, New Beetwell Street. Meetings take place at 7.30pm on Thursdays. The programme will include lectures, exhibitions and workshops. Call 01246 206 700. Visit [www.chesterfieldphotosociety.org](http://www.chesterfieldphotosociety.org).

Send club news to: [apevents@ipcmedia.com](mailto:apevents@ipcmedia.com)



### Bride snaps

A bride and groom are still waiting for their official wedding pictures two years after they got married. Ashley and Stephen Diggle have been forced to go through the Small Claims Court after paying a Londonderry photographer £850 for the photos. Mr and Mrs Diggle have yet to receive a refund, reported BBC News Online.

### Charity move

A 'blind' photographer who can see shapes, but not detail, is selling his images to raise money for a sight charity, according to the *Loughborough Echo*. Brian Negus, 62, says he is able to take pictures thanks to his magnifying spectacles and a large LCD screen on his camera. People can use his pictures provided they make a donation to the charity, called Vista. Visit [www.flickr.com/photos/briannegus/](http://www.flickr.com/photos/briannegus/) for more details.



A '60s fashion photographer who destroyed many of his negatives 30 years ago is to stage a major exhibition of the surviving pictures.

Regarded as one of the most 'dynamic and inventive' photographers of the 1960s, Brian Duffy helped document the 'swinging sixties', along with the likes of David Bailey and Terence Donovan.

However, Duffy vanished from the photographic scene, leading to rumours that he had burned all his negatives.

'Thankfully, not all the negatives were destroyed,'

said a spokesman for the Chris Beetles Gallery in London, where 60 images will go on show. 'Camden Council received complaints from neighbours about clouds of acrid smoke and so intervened. Had they not, Duffy would have thrown the lot on the fire that afternoon.'

Famous subjects in the pictures include Michael Caine and John Lennon (pictured).

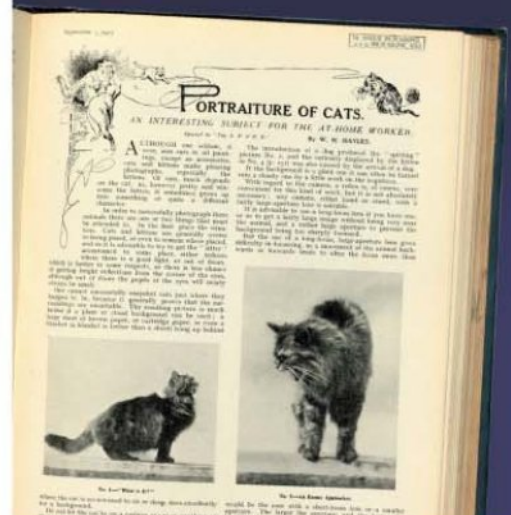
The exhibition opens on 14 October at Chris Beetles Gallery, 8 & 10 Ryder Street, St James's, London SW1Y 6QB. Tel: 0207 839 7551.

## Amateur Photographer

This week in...

# 1917

Long before the modern trend for people working from home, AP highlighted an interesting subject for the 'at-home worker'. In the issue dated 3 September 1917, WH Hayles pointed to the pleasing portraiture potential of cats, but warned that such pets are generally 'averse to being posed'. 'Of cats, much depends on the cat, as however pretty and winsome the kitten, it sometimes grows up into something of quite a different character,' he said. Hayles advised using a long lens where possible, focusing on the eyes and using a 'plain or cloud background'. 'Do not let the cat be on a cushion or rug or anything of that sort, as the result is a confusion between cat and cushion... If the cat is asleep when starting to take the photograph, so much the better.'





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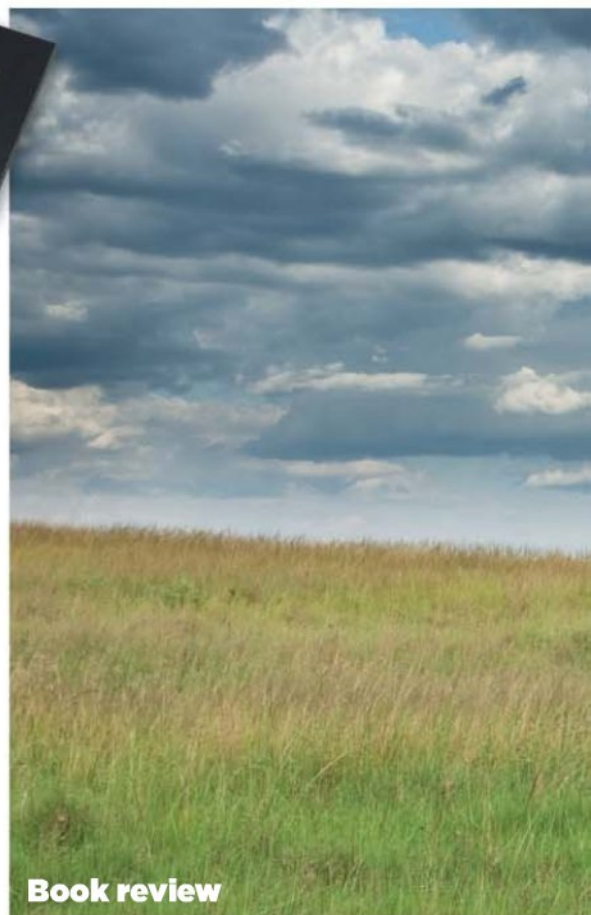
Your guide to the latest photography books, exhibitions and websites

## Art in the Wild

By Roger Hooper  
Esmonde Publishing, hardback,  
128 pages, £25, ISBN 978-0-946680-53-5



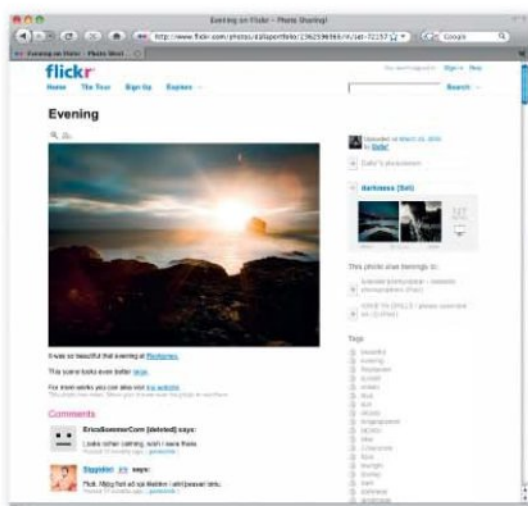
If ever a book has lived up to its title, Roger Hooper's latest surely is it, with an inspiring collection of fine-art images of African and Asian wildlife. Have we seen these animals before? Yes, we have. But what makes Roger's work stand out is his attention to detail. Every camera angle, exposure and subject position is perfect, and together they create an overall feeling of simplicity in his images. Yet that cleanness should not belie the technical proficiency in his work. Roger simply demonstrates that he knows what is essential in an image and how best to emphasise it. Monochrome pictures focus our attention on the graceful postures of the big cats, while a tight frame and a black background force us to study the rough texture of a reptile's skin. It's a phenomenal effort. **Jeff Meyer**



Book review



Website



## www.flickr.com/photos/dallaportfolio

We don't often feature Flickr profiles as our featured websites, mainly because there are too many good ones to choose from, but when Icelandic photographer Dalla caught our eye we decided to make an exception. What is immediately striking about Dalla's images is the diversity of subject matter and her beautiful, subtle use of light. There are ten sets to explore on the first page alone, including 'Lightness' and 'Darkness' portfolios, and a 'Lensbaby' set. Children's portraits are a common subject matter. From tightly framed images of babies to action shots of giggling children, the portraits are sometimes quiet and

reflective in mood, and other times raucous and fun. But it's not just portraits that make up Dalla's body of work. As you click through, images of serene Icelandic landscapes photographed in all lighting conditions command attention, and elsewhere textured still-life images hold a certain appeal. From gritty black & whites to coloured images that are more subtle in tone, there is so much here to explore. Thankfully, Dalla has a website where you can carry on browsing: [www.dalla.is](http://www.dalla.is). The text may be written in Icelandic, but the images speak for themselves. **Gemma Padley**







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## Book review

### The Business of Studio Photography

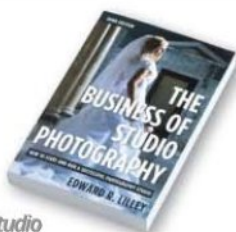
*How to start and run a successful photography studio*

By Edward R Lilley

Allworth Press, paperback, 422 pages, £24.99, ISBN 978-1-58115-655-3

You will find no pictures in this book. In fact, the closest you will find to any sort of illustration is a series of bullet points here and there with long, dense blocks of text in between. But you know what? You don't even notice. Lilley has written such a thorough guide to starting and developing your own photography business that if you have any interest in the subject at all, you'll get swept up in his prose.

Lilley leaves no question unanswered in his explanations, and the level of detail is astounding. Business books always seem to have a degree of generality to them, but Lilley is quite open about how much you should charge, who you should target as clients, and the advantages and obstacles of each, ways of getting financing, what sells, and much more. He has run a successful studio in the US for the past 30 years, so his insights are drawn from this experience, but all his lessons translate across the pond. If you are serious about starting your own studio, this is the book to have. **Jeff Meyer**



## Exhibition

### The Half: Photographs of Actors by Simon Annand

19 September 2009–3 January 2010. The Lowry, Pier 8, Salford Quays, M50 3AZ. Open Sun–Fri 11am–5pm, Sat 10am–5pm. Tel: 0870 787 5793. Website: [www.thelowry.com](http://www.thelowry.com). Admission free

The final 30 minutes before the curtain rises is one of the most private times for any actor. The audience is shuffling to their seats and the lights are set. This moment, known in the world of theatre as 'the half', is one that is rarely captured on film. In this unique collection of images, Simon Annand, who has worked as a theatre photographer for more than 25 years, provides an intriguing insight into these most intimate of moments. Actors such as Judi Dench, Gillian Anderson, Jude Law and Cate Blanchett (pictured) are just some of the big names included in the exhibition. From the deeply contemplative to more relaxed, jovial expressions, the images present well-known faces in a fascinating light. An accompanying book, *The Half: Photographs of Actors Preparing for the Stage*, is published by Faber, priced £30.

**Gemma Padley**





# Letters

## Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)\*. The sender of every letter published receives a free roll of Fujifilm Superia ISO 200 36-exposure film worth £4.99



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GORDON WRIGHT

### Head in the clouds

My son Robbie and I were walking along North Bridge in Edinburgh recently when suddenly he remarked, 'Look at the man in the clouds.' This strange cloud formation in front of Edinburgh castle looks like either a man sitting in bed with his foot bandaged, or a man in a chair talking to his dog. What do readers think?

**Gordon Wright, Edinburgh**

Letter of the Week

### Lack of people

Amazingly, I now have a picture to enter into the National Trust competition entitled 'People and Places'. The number of pictures being submitted with no people in them can perhaps be taken as an indication of the times.

I believe that, with all the negative publicity given to photographers and the vocal rise about privacy of late, it will be difficult for photographers to be able to take stunning records of people in any form of wonderful setting, National Trust or otherwise. The number of entries so far that exclude people I think stands testament to this fear.

Yet this is not the only example of double standards and lack of understanding to have occurred in recent years: police requesting images that the public have taken to help an enquiry is just the most common recent example. I will forever fail to

understand the people who gape in wonder at the vital photographic records of times past, yet so vehemently oppose the recording of our present for future generations.

**Michelle Knight, Sussex**

### Film fan

How right Chris Durant was in his letter *A look back in time* (AP 15 August), as I recently bought my fourth Nikon F5 second-hand that was sold as new for £339.

In the days of film it was several years before a camera update came around, but now it is almost every six months and I think this devalues photography.

As a professional photojournalist and 100% film user, nothing has yet convinced me to switch to digital imaging. In fact, many professional photographers I meet admire my principle in staying with my F5s.

These cameras are sturdy, reliable, easy to use, but not full of gimmicks, and the results I get are stunning. My local lab provides my negatives with a contact sheet and CD, on which I check my images before scanning the ones I need. Film stock can be bought at a very low price now – processing, too. The most important thing to me, though, is my ability to compose images, taking one or two images at the most.

**John Periam, West Sussex**

### Compact campaigner

I would like to add my agreement to Elva Cooper's letter, *Failure to graduate* (AP 15 August). It seems too many in the photographic press pass the compact camera off as being something only to be contemplated if you are unable to afford anything better. How sad.

Every year I visit the Chelsea and Hampton Court flower shows, and make a point of talking to as many photographers as possible. If they are using a DSLR, I ask whether they are shooting in raw or JPEG, and what they do with the results. Some 17 photographers out of 20 that I spoke to this year had not even tried raw. They said it was far too difficult, so instead they shot JPEG files and left the camera on auto. The three who did use raw were all press photographers. As to what they did with the results, the 17 amateurs printed at 6x4in almost exclusively.

Many of these people had paid a lot of money and it was obvious that most had no idea about how to use the camera other than as an automatic point-and-shoot. Several complained about the weight and only two had more than one lens. They would have been far better served with a compact. So how about AP being the first to explain that if all you do is to make 6x4in prints, then a compact camera is for you?

As for me, I used an MPP 5x4in

### What The Duck



Write to Letters, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU  
fax to 020 3148 8130 or email to [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

\* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address



Slowing his photography down has given AP reader **Mike Newell** a new lease of life

sheet film camera and a Hasselblad for most of my working life, and I now use a compact camera. I can get some nice quality 16x24in prints, and using Photoshop makes for some interesting results.

**George Warner, Surrey**

## Switched on

In Q&A in AP 22 August, Richard Sibley recommends that inkjet photo printers should be switched off when not in use to prevent clogging of the print heads. I beg to differ: the only times I have had blocked heads on my Epson printers is when I have switched them off. Both my Epson Stylus Photo R800 and Stylus Photo 1400 have been switched on continuously for some time, yet each of them, when required to do so, has produced a perfect test print indicating that the heads are not blocked.

Barney correctly states that the heads are cleaned each time the

printer is switched on, but I have often seen this feature reported as being wasteful of ink due to the quantity used. I only use genuine Epson ink, which is now frighteningly expensive, but I find that it results in consistent colours.

**Geoff Gale, Greater London**

## Beautiful Burnham

I enjoyed the article by David Clapp on hanging around after sunset (*Photo insight*, AP 15 August). I couldn't agree more, although I must confess it doesn't always work out. I had much the same experience as David when about ten other photographers disappeared as soon as the sun went down and they missed out on some fantastic coloured skies.

For anyone visiting Burnham-on-Sea in Somerset, there's a boat wreck about another 20 minutes or so along the beach that also makes for some great shots.

**Steve Hyde, via email**



CATHERINE FEELY

## All for one

Photography seems to be in my blood. My dad was a keen amateur photographer, using a darkroom under his stairs, and I took it up as a GCSE subject in my teens using an SLR camera. Having lost interest for a while, it was the introduction of the DSLR that caused me to take it up again in my late 20s, and I bought a Sony Alpha 200 and then an additional Alpha 350 so I could start wedding photography. I did this for a while, and although I enjoyed the results I realised I didn't enjoy the process (especially guests who wouldn't listen to a word I said). Laying weddings to rest, I've started to enjoy photography again, just 'for me'.

I've always dreamt of owning a 'low-light lens' (as I call them), but

with the Sony G lens costing more than £3,500 it was always just a pipe dream. I must have owned every cheaper lens under the sun, yet I still hankered after the bright, sharp photos produced by f/2.8 zoom lenses.

Then, last month, I sold all my lenses, a flash and nearly my soul after I found a Sigma 70-200mm f/2.8 for sale at £625, and I am just so pleased with the result. It has made such a difference to my photographs, and in this case I think it really is a matter of you get what you pay for. I've included a picture taken using this lens on the second day of ownership. It is an image of one of the wild rabbits that inhabit my father-in-law's smallholding. I look forward to sending in plenty more now that I feel I have the right equipment.

**Catherine Feely, Conwy**

**I**T SEEMS that almost every week yet another new camera is announced in the pages of photography magazines or on the internet, each one offering new or more advanced features that we simply 'cannot live without'.

This is one of the major problems with digital photography: every camera has, essentially, a very short shelf life. Within a few months another model will come along offering more features for less money, or even more for not that much more. It is very easy to get carried away with this gear envy and to assume that the newer model will improve your photography. I am as much to blame as anyone else in this respect.

However, late last year I had an epiphany, and bought myself a Voigtlander Bessa R 35mm rangefinder camera. I had long dreamt of owning a Leica, but this seemed a more cost-effective way of trying out rangefinder photography.

Instead of clicking away like a maniac in the hope of getting at least one decent shot, I found that I was thinking more carefully, taking my time, only pressing the shutter release when I was confident that things were 'right'.

“After more than 20 years of waiting, I can now hear the legendary Leica ‘kiss’ each and every time I fire the shutter”

Partly, this was due to the expense of film – not only buying it, but then getting it developed and printed. It was also partly due to the fact that I had to do everything myself, from focusing to deciding on the exposure settings, and working out where I needed to meter from, rather than letting the

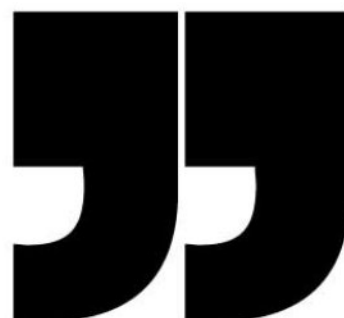
computer inside my DSLR do it all for me.

The disadvantage is not being able to see the results straight away, or on the computer when I get home, but in a way this has become part of the new excitement that photography now holds for me. Plus, as I am now taking more time and effort when shooting, I'm getting a higher rate of good photos.

I have been enjoying it so much that I have now got my long sought-after Leica M4-P. It doesn't even have a lightmeter in it, so I'm totally on my own now. The next step will be trying my hand at developing.

After more than 20 years of waiting, I can now hear the legendary Leica 'kiss' each and every time I fire the shutter, and then wind the buttery smooth film advance. It gives me a thrill like no other photography ever has.

Don't give up on film just yet and, more importantly, don't always rely on the automation that we have all come to take for granted. Put a bit of thought into it from time to time, and put the decisions back into your own hands. You never know, you might just enjoy it!



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication





# Photo Insight

**CLIVE NICHOLS** EXPLAINS THE IMPORTANCE OF SEEKING UNUSUAL ANGLES AND WHY SUNFLOWERS ARE THE PERFECT PHOTOGRAPHIC SUBJECTS FOR SUMMER

**I** WAS driving my car through Provence in France one afternoon when the sun started to descend over the horizon and everything was lit beautifully. I was staying in the area where Vincent van Gogh had lived when he made his series of sunflower paintings. I'm often inspired in my photography by paintings I've seen, so Van Gogh was on my mind quite a bit in Provence. When I spotted this field of sunflowers bathed in light it was impossible not to think of the Dutch master, and I had to stop my car.

What might first strike you about this picture is that I haven't opted for the traditional view that Van Gogh made famous. Normally I prefer to shoot towards the sun, and on this late afternoon the sunflowers were facing the sun. Wandering out into the field, your instinct is to show them from the front, but I liked the effect I was seeing.

We rarely see sunflowers from behind, and the light just before sunset was coming in from the top left of the frame, giving a nice side-lighting effect. I wanted to draw attention to the light and this unusual view, so I decided to freeze the movement of the flowers, which were swaying slightly. After some experimentation, I only needed a shutter speed of 1/60sec on my Canon EOS-1Ds Mark III to get the flowers sharp.

To be able to shoot at this fast shutter speed in the fading light I used an aperture of about f/4. This also had the desired effect of blowing out my background and narrowing my depth of field. The focus is isolated on three flowers to the right, and it slowly fades out as your eye moves away.

Sunflowers are probably the quintessential summer subjects for garden and floral photographers. They're quite easy to photograph because of their height and large flower heads. You will also nearly always get a pleasing composition with a sunflower because the colours

## The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

### CLIVE NICHOLS Gardens

As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise will be invaluable



work so well together. The flowers are bright yellow and green, and often you find them set against a nice blue sky. Getting down low and tilting your camera up at the head frames it against the blue and exaggerates its height, giving a nice heavenly look to it. This is another common way of photographing sunflowers.

However, I wanted to emphasise the sheer number of them in this field, so I opted for a slightly higher vantage point and used my 100–400mm zoom lens. This gives the effect of compressing your field of view within the frame and makes the sunflowers appear more crowded. **AP**



## Talking technique

Choosing the right lens is one of the most important decisions you can make as a photographer. In some ways, choosing your focal length can be more difficult than choosing your camera.

It used to be that everyone walked around with a 50mm prime lens. This starter optic gave a focal length roughly equivalent to the human eye, producing pictures with a more natural view of the world. The ubiquity of this mainstay waned, however, as consumer zoom

lenses were developed and sold at prices that people could afford. Soon, everyone had a lens for every occasion.

Telephoto lenses are popular for their long focal length and narrow field of view, letting photographers emphasise small points of a scene. In particular, they are great for portraiture or wildlife photography because they can make a subject stand out from its background. Alternatively, as Clive demonstrated with his field of sunflowers, a

telephoto's ability to make everything appear to be on the same focal plane can produce tremendous effects when used to photograph any outdoor scene.

Along with its narrower angle of view, a telephoto provides the effect of an increase in size of a subject over your own eyesight. This makes it easier to fill your frame with your subject and reduce unwanted distractions.

To demonstrate this effect, note how in the image on the right, the main subject (the couple sitting by the river) and the furthest object (the boat) appear to be the same relative size to each





© CLIVE NICHOLS

other in the frame when shot at a focal length of 50mm. By stepping backwards and fitting a longer lens, you can zoom back into the scene so the people are the same size in the frame as they were at 50mm. Here, at 180mm, you can see that the distance between the couple and the boat appears to compress, with the boat appearing to be larger. Understanding this effect gives you a menu of creative options when considering your compositions.

To see more pictures by **Clive Nichols** visit [www.clivenichols.co.uk](http://www.clivenichols.co.uk)



50mm



180mm

BOTH PICTURES © JEFF MEYER





Taking a JPEG image with the wrong white balance needn't mean the image is ruined. **Richard Sibley** explains how you can use Adobe Camera Raw to correct a colour cast

# The last resort

## Before you start

**Software**  
Adobe Photoshop, Photoshop Elements or similar software

**System requirements**  
Windows PC or Mac

**Skill required** ●●●●●

**Time to complete** 20 minutes

## Technique explained

### Correcting the white balance

**T**HE ability to adjust the white balance of an image post-capture has to be high on anybody's list of reasons for shooting raw files. But what if the picture was taken on a compact camera? Or perhaps you forgot to set your camera to raw mode before releasing the shutter and you have been left with a completely incorrect white balance.

The image I took here was a

hurried snapshot of Grand Central Station in New York, taken immediately after having got off a train. Unfortunately, in my haste, I forgot to alter the white balance from the daylight setting I had been using earlier, and the result was a picture with a very bright orange colour cast.

It is obviously always better to get the white balance correct in-camera, but if you fail to do so it is still possible

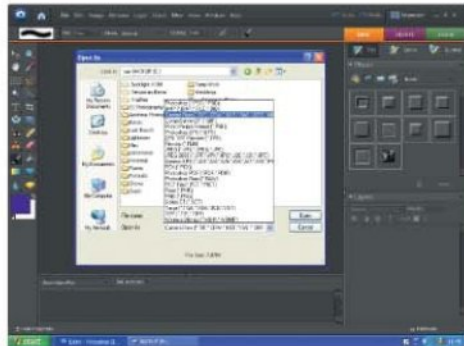
to make post-capture colour adjustments to an image, even a JPEG file. In fact, it is possible to use Adobe Camera Raw to make those adjustments, although they will not be as accurate as those made to a raw file.

For this step-by-step guide I have used Adobe Photoshop Elements 6, but the same technique can also be used in the full version of Adobe Photoshop. **AP**

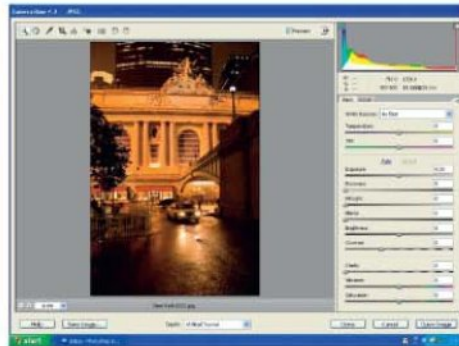


# Correcting night-time colour casts

Learn how to eliminate strong colour casts in an image by adjusting the white balance



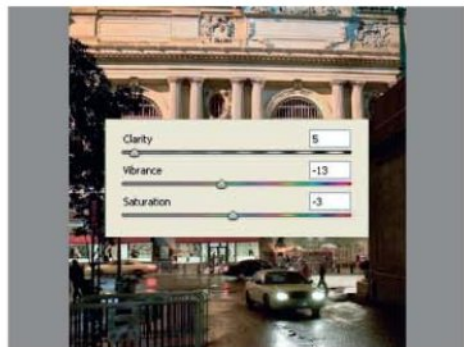
**1** Open Adobe Photoshop Elements Editor and select File>Open As. When the dialogue box opens, select the JPEG file you wish to open and select Open As A Camera Raw File from the drop-down menu.



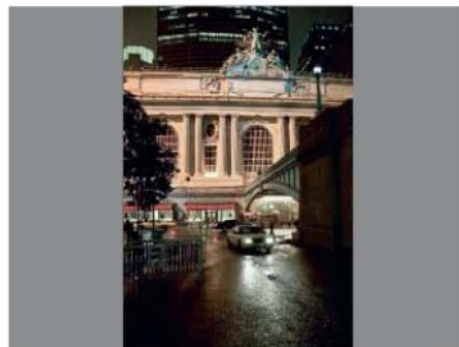
**2** This will open the image in the Adobe Camera Raw software, which will allow you to make the same adjustments as you can to a raw file. However, due to the nature of a JPEG file, the quality of the adjustments won't match that of a raw file.



**3** Use the program's White Balance feature to adjust the colour. This is often far simpler and produces better results than using Photoshop's various colour-adjustment tools. You may get good results using the Automatic White Balance setting found in the drop-down menu, but with colour casts as strong as this I find it is better to make manual adjustments.



**4** Still using Adobe Camera Raw, I have altered the Contrast and Brightness of the image by using the various exposure settings. I have also reduced the Saturation and Vibrance settings to further take the edge off the orange colour cast.



**5** I haven't removed the orange cast completely, as this would start to introduce a blue/cyan tint to other areas of the image. Once satisfied, I opened the image in Photoshop Elements by clicking on Open Image.



**6** Not quite content with the white balance, I used the Hue/Saturation tool and selected the cyan and blue colours, reducing the saturation of these colours slightly.



**7** I also slightly reduced the saturation of any red and yellow colours to again take the edge off the cast.



**8** The final stage was to use Elements' Camera Correction tool to correct for the vertical convergence and the slight angle that image was taken at. Finally, I cropped the image.



**9** The final image is a marked improvement over the original, with the colour cast well controlled.



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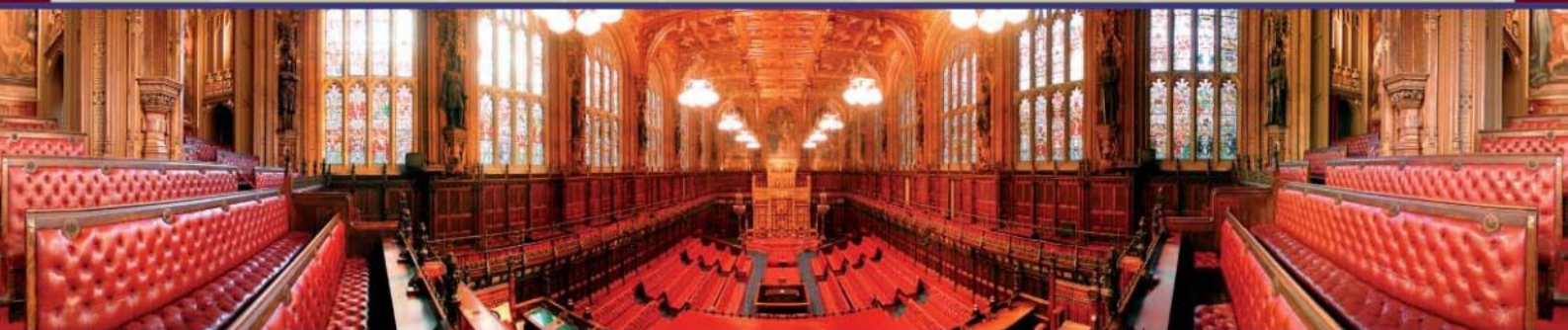
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- An illustrated talk by Mike Maloney inside the House of Lords
- Mike Maloney will answer questions and offer advice and assistance

## **Afternoon session**

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- James Banfield, Head of Nikon Professional Support from Nikon UK and Simon Stafford, Technical Editor of *Nikon Owner* magazine, will also be available throughout the afternoon

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Welcome and opening address by Andrew Main Wilson, Chief Operating Officer of the IoD, who is also a world-renowned travel photographer and Nikon user.

Cost including dinner at the IoD: £245.00 (£195.00 for members of Nikon Owner)

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To reserve a place at the House of Lords Photographic Workshop, please call **020 7828 4925** or for International calls, telephone + 44 (0)20 7828 4925 between 10.00 a.m. – 5.30 p.m. Please note that there will only be a limited number of tickets available.

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ICONIC PHOTOGRAPHER

# Julia Margaret Cameron

1815-1879

**Cameron** was a Victorian photographic pioneer who combined tireless enthusiasm, artistic vision and business acumen, writes **David Clark**

**J**ULIA Margaret Cameron took up photography late in life and her career lasted little more than a decade. Yet although she worked when camera equipment was cumbersome and making images was a complicated process, she used photography in innovative ways to create lasting works of art.

Cameron, the fourth daughter of James Pattle, an official with the East India Company, was born in Calcutta in 1815 and educated in England and France. In 1836 she visited South Africa, where she met the eminent scientist Sir John Herschel, who introduced her to photography. He later made several developments in the medium, including the invention of

the cyanotype process. He also coined the term 'photography'. Herschel became a lifelong friend and one of Cameron's most famous subjects.

In 1837 she met Charles Hay Cameron, an important figure in law commission work in India and Ceylon [now Sri Lanka]. He was 20 years her senior, and they married in 1838. They lived in India for the first decade of their marriage, and then moved to Kent when Charles retired. In 1859, they bought a house in Freshwater on the Isle of Wight and named it Dimbola Lodge.

Around this time, Cameron's interest in photography began to flourish. She printed negatives for other photographers and made photograms,

as well as posing for pictures herself.

In 1863, Cameron's daughter (also named Julia) and her husband gave her a camera as a birthday present and this took Cameron's enthusiasm for photography to a new level.

After a month of trial and error, she achieved what she called 'my very first success in photography' – a portrait of nine-year-old Annie Philpot. 'I was in a transport of delight,' Cameron later wrote in *Annals of My Glass House* (1874). 'I ran all over the house to search for gifts for the child. I felt as if she entirely had made the picture. I printed, toned, fixed and framed it, and presented it to her father that same day: size 11 by nine inches. Sweet, sunny-haired Annie! No later prize

has effaced the memory of this joy.'

Cameron's passion for photography has been described as bordering on the obsessive and she went on to photograph many sitters. They included famous Victorians who visited the house, such as poets Alfred, Lord Tennyson (who lived nearby) and Robert Browning; scientists Charles Darwin and Sir John Herschel; and painters including John Everett Millais and Edward Burne-Jones. Other subjects included family members, friends and local people.

Her niece Laura Gurney Troubridge (who often appears in Cameron's photographs) later described her as 'a terrifying elderly woman,



'Teachings from the Elgin Marbles', 1867. (Cyllena Wilson and Mary Hillier)



'The Dirty Monk', Alfred Tennyson, May 1865.

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I Wait', 1872  
(Rachel Gurney)



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short and squat, with none of the Pattle grace and beauty about her, though more than her share of their passionate energy and wilfulness. Dressed in dark clothes, stained with chemicals from her photography (and smelling of them too), with a plump, eager face and piercing eyes and a voice husky, and a little harsh, yet in some way compelling, and even charming.'

Cameron's images fall mainly into one of two categories: penetrating close-up portraits or painterly illustrations using Arthurian or other legends as their theme. Her pictures were albumen-silver prints, made from wet collodion glass-plate negatives. This process, invented in 1850, produced superior images to the earlier salted paper print, but it was still a demanding process that involved poisonous chemicals such as potassium cyanide. The process was capable of producing sharp images, yet Cameron's work is characterised by its soft out-of-focus quality.

Some of her contemporaries ridiculed her work for its lack of focus. 'Mrs Cameron will do better when she has learned the proper use of her apparatus,' wrote the *Photographic Journal*. Nevertheless, whatever Cameron's merits as a technician, the appearance of her photographs was the result of a conscious artistic choice. In *Annals of My Glass House*, she wrote: 'My first successes in my out-of-focus pictures were a fluke. That is to say, that when focusing and coming to something which, to my eye, was very beautiful, I stopped there instead of screwing on the lens to the more definite focus which all other photographers insist upon.'

Yet Cameron was no head-in-the-clouds artist, producing images with no thought of their value. She was represented by an agent in London from 1865 and exhibited and sold her work. All her images were registered at the British Copyright Office. She encouraged the British Museum and South Kensington Museum (later the V&A) to acquire her photographs and had some of her most popular images reproduced as carbon prints for sale.

After an 11-year period of intense photographic activity, in 1875 the Camerons moved to Ceylon, where Charles had bought rubber and coffee plantations. Due to the difficulty of obtaining chemicals and the lack of pure water necessary in the albumen-silver process, Cameron's photographic



**Daguerreotype portrait of Julia Margaret Cameron with her daughter, Julia, 10 February 1845. Photographer not known**

output declined rapidly. Very little of her work from this period survives. She died in 1879, aged 63.

Although her work was not always appreciated in her lifetime, Julia Margaret Cameron is now regarded as an important and influential figure in the development of photography. Her passion for the medium, as well as her willingness to experiment, resulted in a significant and unique body of work.

Fortunately, much of this work survives and may be seen at the National Media Museum in Bradford. The Museum holds the largest and most comprehensive collection of Cameron's work, which not only includes her photographs, but also ephemera, letters and her hand-written autobiography. A recently acquired album featuring never-before seen work by Julia Margaret Cameron (see page 25) is on display in the Museum's Kodak Gallery until the end of December 2009. **AP**

## Decisive moments

**1815** Born in Calcutta, India, and afterwards educated in England

**1836** Meets Sir John Herschel, who introduces Cameron to photography

**1863** Cameron is given a camera that makes 12x10in plates by her daughter and son-in-law as a birthday present. A new interest in photography begins

**1864** Makes a portrait of Annie Philpot, which she calls 'My first success'.

**1866** Cameron buys a new camera that holds 11x15in glass plates, enabling her to make her distinctive large-format head studies

**1874** She provides the photographic illustrations for Tennyson's poetry book *Idylls of the King*

**1875** Leaves the Isle of Wight to live in Ceylon (now Sri Lanka)

**1879** She dies in Kalutara, Ceylon, aged 63

## Julia Margaret Cameron at the National Media Museum

The National Media Museum in Bradford, West Yorkshire, offers a behind-the-scenes Insight Tour of the museum's collections. These tours allow access to items that are not on permanent display, but are not designed specifically for Cameron fans, though Cameron items can be seen by appointment in the museum's Insight: Collections and Research Centre. These Insight Tours are open to the public at no cost. To book a place on one, or to arrange to see the collections personally, contact the museum on 0870 701 0200.



## Books

Most books about Cameron and her work are out of print and only available second-hand. A good selection is available on [www.amazon.co.uk](http://www.amazon.co.uk). Useful books currently in print include *In Focus: Julia Margaret Cameron: Photographs from the J. Paul Getty Museum* and *Julia Margaret Cameron: A Critical Biography* by Colin Ford

## Websites

A large number of Cameron's prints can be viewed on the National Media Museum website at [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk). Interesting biographical material is on the V&A website at [www.vam.ac.uk](http://www.vam.ac.uk) (type 'Julia Margaret Cameron' into the site's search engine). The official website of the Julia Margaret Cameron Trust is [www.dimbola.co.uk](http://www.dimbola.co.uk).

**Cameron was no head-in-the-clouds artist. She was represented by an agent in London from 1865 and exhibited and sold her work**





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# Under the influence

AP Editor **Damien Demolder** visits a newly re-discovered album of images by **Julia Margaret Cameron** and recreates the style of this most influential British photographer

I HAVE been mad about the work of Julia Margaret Cameron since I first became really interested in photography. In fact, I think she may have played a significant role in my becoming a professional and thus my place here at AP. My maternal grandparents lived for many years above Freshwater Bay on the Isle of Wight, and we visited a number of times each year for most of their life. My father, being an English teacher, was very fond of Tennyson and we'd walk the Tennyson Downs multiple times during decent weather, passing

Tennyson's old house, Farringford, and back to the Bay alongside a rather grotty B&B called Dimbola Lodge. It turned out, of course, that Cameron had lived at Dimbola Lodge when she was resident on the island, and the Cameron-Hays were great friends of Alfred, Lord Tennyson and family. I had never heard of Cameron until the Freshwater connection came up, but I was already a great fan of Henry Peach Robinson whose tableau and literary scenes are in much the same vein. Cameron's work, though, gripped me even more.



**Left: Unknown subject (Mary Ryan and unknown sitter?), c1867 (Not listed in Cox & Ford, *The Complete Photographs*, 2003). Right: Acting Grandmama (sitter unknown), c1866 (New image – not in Cox & Ford, *The Complete Photographs*, 2003)**



ALL PHOTOS ON THIS PAGE: © MINUATONE EDITION OF JAMES CAMERON'S PHOTOGRAPHS FROM THE LIFE, 1904. JULIA MARGARET CAMERON. REPRODUCED THROUGH FINANCING FROM THE HERITAGE LOTTERY FUND AND THE ART FUND, NATIONAL MEDIA MUSEUM COLLECTION (SPL)

**May Prinsep?, c1870 (New image – not recorded in Cox & Ford, *The Complete Photographs*, 2003)**

It was great news at the beginning of this year that a previously lost album of Cameron's work had come to light and had been bought by the National Media Museum in Bradford (NMeM) (see *News*, AP 21 February), with the help of The Heritage Lottery Fund and The Art Fund. And I was very lucky to be able to visit the museum to see the album.

Titled *Photographs from the Life*, this album, dating from 1869, consists of miniature reproductions of 112 of Cameron's photographs. Philippa Wright, curator of photographs at the museum and an expert on Cameron, told me it was common practice to have full-size prints re-photographed to produce small albumen versions that could then be collected into albums as gifts. This one has the words 'Hardinge Hay Cameron from his Mother, Julia Margaret Cameron, March 6/7th 1869, Colombo, Ceylon' written on the opening leaf. Hardinge was Julia's son.

What is especially interesting about this particular album is that it contains four new subjects, with other new variants and croppings. These are miniatures of larger works remember, so the mystery remains as to the whereabouts of the original prints.

While the discovery of these images caused a great deal of excitement at the NMeM, there must have been a degree of frustration in some quarters. In 2003, the Getty Museum published a breathtaking book, a *catalogue raisonné*, that details every picture Cameron was known to have taken. *Julia Margaret Cameron: The Complete Photographs*, for which Philippa Wright contributed research on Cameron's small-format images, refers to the album by name, but the four previously unknown pictures suddenly make this massive work seem somewhat incomplete. The real impact, though, is tiny when you consider that between the NMeM's own Cameron collection and the RPS collection, which the NMeM holds, the Bradford museum houses almost 1,000 prints by this extraordinary photographer.

You can see the *Photographs from the Life* album on display in the NMeM's Kodak Gallery until the end of 2009.

[www.nationalmediamuseum.org.uk/collections/insighttour.asp](http://www.nationalmediamuseum.org.uk/collections/insighttour.asp)

**Insight: How can I get access?** There are guided tours of Insight every day: Tuesday-Friday at 1pm; weekends, bank holidays, school holidays, Mondays at 2pm. These tours are free, so come and explore the National Collection through a guided tour. You can arrange to see the Collections personally. Just contact the National Media Museum on 0870 701 0200 and you can make an appointment to visit any time between 10am and 12.30pm or 2-4pm (Tuesday to Friday).



# A step-by-step guide to Cameron's style

**I**T is a creative sin to copy anyone's work, but here I want to share some photographic techniques that I've drawn from Cameron's style and adapted for myself. The technique I'll use involves a plate camera, but with care and attention the same effect can be achieved with a normal digital camera.

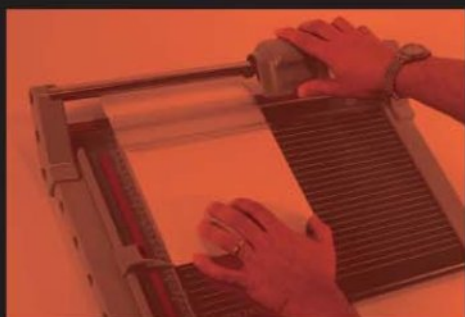
## The essence of Cameron

Julia Margaret Cameron used a 10x15in plate camera fitted with a fixed-aperture 20in f/3.6 lens that didn't really have the covering power to evenly

illuminate, or focus on, the size of plate she was using. She would also not be confined by traditional practices when it came to focusing on her subjects. She says in her autobiography, *Annals of My Glass House*, '...when focusing and coming to something which, to my eye, was very beautiful, I stopped there instead of screwing on the lens to the more definite focus which all other photographers insist upon.' The 20in lens was a standard focal length for the plate size, while the very wide aperture produced an extremely shallow depth of field. With a 35mm camera, a 50mm f/1.4 might achieve a similar effect.

Here I've used a full-plate camera fitted with a 8¼in (210mm) f/4.5 Cooke Aviar lens. To make the lens appear longer I've used a half-plate adapter with an imaging area of 6.5x4.5in, instead of the 8.5x6.5in of full plate. The lens becomes very slightly wide of standard for the format. Any plate camera will be good for this method, as they all offer restricted depth of field via their larger recording area and relatively wide apertures.

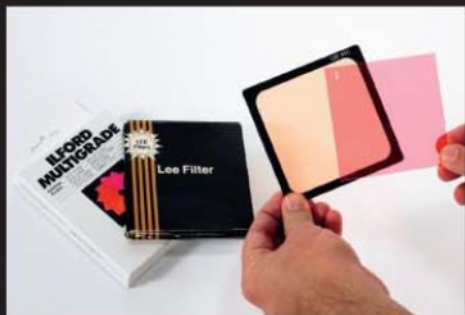
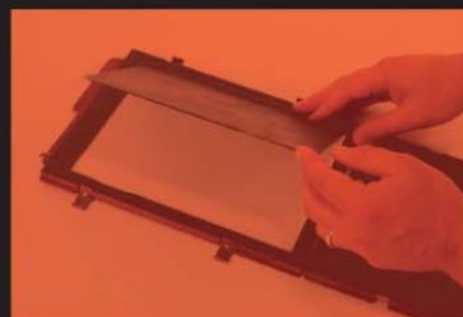
I lit the shot with reflected window light at the end of the day to achieve the same low-light softness that Cameron nearly always used.



**1** I don't have any plates or plate-sized film, so instead I'm using Ilford Multigrade paper (pearl finish) cut to size. In safelight conditions I cut 10x8in paper to size.



**2-3** Still under a safelight I loaded the paper face down into the plate holder, making sure it was cut properly to stay flat. The paper is not as thick as the glass plate the holder was intended for, so I use a thick piece of card to take up the space and to protect the paper from the tension spring in the holder.



**4** Multigrade photographic paper is designed for use under a tungsten enlarger light. If you use it in daylight you will find contrast is high and difficult to deal with. Here I use a daylight/tungsten conversion orange filter (85C) and a Multigrade filter for grade 1 to achieve a soft contrast in the negative.



**5** The ISO of photographic paper is not always easy to determine, but setting the lightmeter to ISO 3-6 will give you a good start. Meter the scene with both filters covering the inverter or your SLR's lens.



**6** This lens has no shutter unit so counting is done manually. With ISO 3 and two filters, exposure times tend to be quite long, but they need to be long enough that they are easy to count. In bright conditions I often use a neutral density filter to reduce light levels further to achieve a countable shutter time – that is, longer than 2secs.



**7** The paper is unloaded in the darkroom/bathroom/kitchen under safelight conditions and fully processed as normal. Once dry, you will have a large-format paper negative.



**8** You can print through the negative in contact with more photographic paper, but I prefer to use a normal scanner to digitise the picture. In software I invert the tones to produce a positive image.



**9** A simple way to tone the image is to use the Curves tool, but any 'sepia' action will do. Here I've selected the Red channel, lifting the curve to add red to the image.





## Hints and tips for digital camera users

I shot the same view using a Panasonic Lumix DMC-G1 and a focal length of about 22mm. You can shoot in black & white mode, or in colour and convert to mono later. Either way you will want to make sure you are promoting the blue channel because the wet plates Cameron would have used were only sensitive to blue light. Use a blue filter over the lens in black & white mode, or rely heavily on the Blue channel in the Channel Mixer for your conversion. Expose to keep your highlight detail – I've let mine burn out a little too much here. Once you have your black & white image, tone as per the paper negative method.



**13** The final image (left) needed an exposure time of 60secs using an aperture of f/5.6.



**10** Selecting the Blue channel, I've removed blue, which adds yellow. Mixing yellow and red in roughly equal amounts produces a nice brown tone.



**11** In Levels I've again selected the Blue channel to add more yellow/warmth to the shadows by shifting the left-hand slider to the right.



**12** In final tweaks to the colour and saturation I generally turn down the saturation for a less blazing colour palette and remove any hints of green that have crept in with a tiny shift to the hues.





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# Round eight Reflection

Your chance to enter the UK's most prestigious competition for amateur photographers

# APOY 09

## AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

**R**OUND eight of APOY 2009 is one of our most exciting rounds yet. Reflection offers you the opportunity to slow things down and examine the world around you more closely. Those angles and perspectives you walk past and step over every day on your way to somewhere else may hide beautiful patches of reflected light. It could be a stand of trees, clouds in office windows, or perhaps something more abstract. Capturing a reflection adds an extra element to your photograph, transforming a snapshot of commuters at the bus stop into a powerful portrait, or the curvature of a swan's neck into something more surreal.

On the following pages we have offered some tips and techniques to help you get started. We hope to see a diverse group of images this month, and judging by past rounds we're sure we will. We would also like to remind you that you must include your address and details of your image in your email entry so we can judge your photograph accurately. Also, without your address and other contact details, we cannot reach you in the event that you win.

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# Round 8 Reflection

Reflections are all around us, and we walk past them every day without even noticing them. Puddles of water following a heavy rain, office blocks, even the moon in the night sky is a reflection of sunlight. If we want to get philosophical, we could even argue that every picture is a reflection of the photographer's experience with a subject. However, for the sake of our overworked judges, we're keeping the definition to its more popular, more literal definition.

There are many places in which you might find a reflection, most commonly in water and glass. With a keen eye you can also find them in darkly coloured plastic or sheets of metal.

When you've found a reflection, try walking around it to get a different angle of view or include more reflected objects in your frame. Likewise, crouching down low for a different perspective can also give you a fuller view of the subject in your reflection. Think about what subjects you've seen before and how you can show them differently. We've provided some tips on the right to help get you started.

## Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entries for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Leading Lines	Lead me in	14 Feb	6 March	28 March
On The Street	Candid life	7 March	27 March	25 April
Outdoor Portrait	Get out of the house	4 April	30 April	30 May
Plant Life	Artful vegetation	2 May	29 May	27 June
H <sub>2</sub> O	Features and functions	6 June	26 June	25 July
Looking Closer	The finer details	4 July	24 July	29 Aug
Bold Colour	Complements and clashes	1 Aug	28 Aug	26 Sept
Reflection	Double or nothing	5 Sept	25 Sept	31 Oct
From a Low Angle	New views from the ground up	3 Oct	30 Oct	28 Nov
Low Light	Inside or out	7 Nov	27 Nov	19 Dec

### Wind

It's hard to resist a good pond reflection. It can add an extra element to a scene and gives us a new view on the world. However, when shooting across a large body of water, even the slightest breeze can cause ripples and spoil a reflection, as you can see in this pond. To ensure that your reflections are clear and dramatic, try shooting early in the morning. This is one of the best times to capture reflections because you will usually encounter less wind, keeping reflected objects crisp, while the low sun will fill your scene with golden light.



JEFF MEYER



DAMIAN DEWOLTER

### Windows

There is a simple rule to photographing reflections in windows: sunlight must be falling on one subject, which is reflecting onto a second subject that is immersed in shade. This is why city streets are such goldmines for reflections. Tall glass skyscrapers and windowed office blocks extend into the sunshine and reflect dramatic scenes onto the buildings opposite. To capture a vivid image, try underexposing by up to 1 stop to enrich colour and make non-reflective areas of glass appear black. Also remember to stand at an angle that keeps you out of the frame.



DAMIAN DEWOLTER

### Puddles

A strong water reflection doesn't always require travelling to your nearest lake. For urban scenes, look for puddles after rain. You'd be surprised how much a small puddle can reflect. For the best results, take a reading from a section of the water that doesn't contain a reflection and then lock that exposure. Next, give yourself a small aperture to ensure that you get a wide depth of field and capture as much detail as possible in your reflection.



# 1st prize

Our first-place winner will receive Canon's 12.2MP **EOS 450D body**, worth £669.99, featuring 3.5fps capture capability for a continuous burst of up to 53 large JPEG images (six in raw). Its nine-point wide-area AF accommodates off-centre subjects, and its EOS Integrated Cleaning System keeps images blemish-free. Other features include a 3in LCD with Live View mode and a DIGIC III processor. The winner will also receive Canon's dust and moisture-resistant **EF-S 17-40 f/4.0 L USM lens**, worth £889.99, which offers superb optical performance throughout the zoom range.



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# 2nd prize

Our second-place winner will receive Canon's **PIXMA MP980** printer, worth £329. This 9600x2400dpi-resolution, Ipl ink droplet printer is the ultimate all-in-one device, delivering superior photolab-quality 10x15cm prints in 20 seconds, with dedicated grey ink for ultimate monochrome images. The MP980 also features 35mm film and slide scanning at 4800dpi, ChromaLife100+ system, 8.8cm TFT display and an Adobe Photoshop plug-in.



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# 3rd prize

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# APOY 09

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# SIGMA



## OUR WORLD

**Liz O. Baylen:** Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.

*Photo data: SIGMA 24-70mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0*

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Cover the road with your hand to see how removing the road from the scene reduces the sense of depth and scale. If Simon had been standing a few metres to his right, this image would be very different. The sunlight on the base of the hill really lifts the middle section – Damien Demolder, Editor

**Simon Hailstone**  
Birmingham

**Snowdonia**

A winding road draws the eye into the scene and up to the imposing mountains in this image of Ogwen Valley, Snowdonia  
Canon EOS 350D, 17-50mm, 1/250sec at f/8, ISO 100





### Girl

**1** Simon underexposed the background and used fill-in flash to light the foreground  
Canon EOS 350D, 17-50mm, 1/200sec at f/11, ISO 100, flashgun, reflector

### Girl and piano

**2** This image was taken at a photo shoot organised by the Midland Strobists who specialise in off-camera flash techniques  
Canon EOS 350D, 17-50mm, 1/80sec at f/8, ISO 100, flashgun, reflector

### Eagle

**3** A shallow depth of field and tight crop hides the fact that the bird was in an enclosure  
Canon EOS 350D, 55-200mm, 1/500sec at f/5.6, ISO 400

### Factory

**4** Simon wanted to add texture to this image to enhance its desolate feel  
Canon EOS 350D, 18-55mm, 1/30sec at f/2.9, ISO 100, tripod





## Simon Hailstone

### Birmingham

Simon, 26, got into photography when he started playing around with his dad's cameras in his early teens. He used an SLR at university, but it wasn't until Simon bought a DSLR that he began to take his photography seriously. 'My aim is to make mundane things interesting,' he says. 'I'm currently interested in creating fashion-style images and would one day like to specialise in fashion photography.'







### Red grouse

**1** The blurred foreground and background make the bird stand out in the frame  
Canon EOS-1Ds Mark II, 600mm with a 1.4x converter, 1/80sec at f/7.1, ISO 400

### Greenfinch

**2** A well-framed subject and good use of colour creates impact here  
Canon EOS-1Ds Mark II, 600mm with a 1.4x converter, 1/500sec at f/7.1, ISO 200

### Robin

**3** Keith's colourful blurred background is the perfect backdrop for this robin  
Canon EOS-1Ds Mark II, 600mm with a 1.4x converter, 1/200sec at f/8, ISO 400

## Keith J Smith

### Northampton

Keith, 64, has been taking pictures for more than 40 years. His favourite subject is wildlife and his preferred location is his back garden. 'Lots of birds fly into my garden, so there is always something to photograph,' says Keith. 'I shoot all my images in raw and use Photoshop Elements or GIMP if I need to do any cloning, resizing or dust removal.' To see more of Keith's images visit [www.kjs.wildlife.fotopic.net](http://www.kjs.wildlife.fotopic.net).







## Nick Cottman

London

Nick, 31, became interested in photography after a trip to India ten years ago. 'India is such a colourful, lively place,' says Nick. 'Everywhere you look is a photograph. Ever since I love to wander around new cities looking for photographic subjects.' Nick took these pictures in Italy.

### Blue umbrellas

**1** Strong shapes, shadows and bold colour create a simple but strong composition  
Nikon D70, 18-70mm, 1/80sec at f/10, ISO 200



### Italian townhouse

**2** A low shooting angle and tightly framed composition add drama to this scene  
Nikon D70, 18-70mm, 1/125sec at f/10, ISO 200

### Italian Riviera

**3** Shooting at a wide focal length, Nick captures the full impact of this idyllic scene  
Nikon D70, 18-70mm, 1/80sec at f/10, ISO 200



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# Appraisal

## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.



### Spider's web Ronald Eve

Canon EOS 50E, 100mm, 6secs at f/22, Fujichrome Sensia 100

Spiders' webs make for great photographic subjects, especially

on frosty or dewy mornings when you really get to appreciate just how intricate these natural structures are – as well as how much time and effort must go into making them. Photographers have been taking pictures of dew-laden spiders' webs for hundreds of years, and Ronald

has managed to pick an interesting example. However, there are a couple of factors that mean his picture isn't quite as good a shot as it could be. While it is not always wrong to photograph a spider's web straight on, we should try to be selective about what we include and how it is



### Pulsatilla vulgaris Pete Smith

Nikon F100, 105mm micro, Fujichrome Velvia 50

I like abstracts, and plants and flowers make great subjects for abstract photography. When you take a plant out of its natural environment you can put it just about anywhere you like to create strong contrasts

in colour between the plant and the background. This is something that was very fashionable in stock photography and posters a few years ago, with red flowers against cyan backgrounds and that kind of thing.



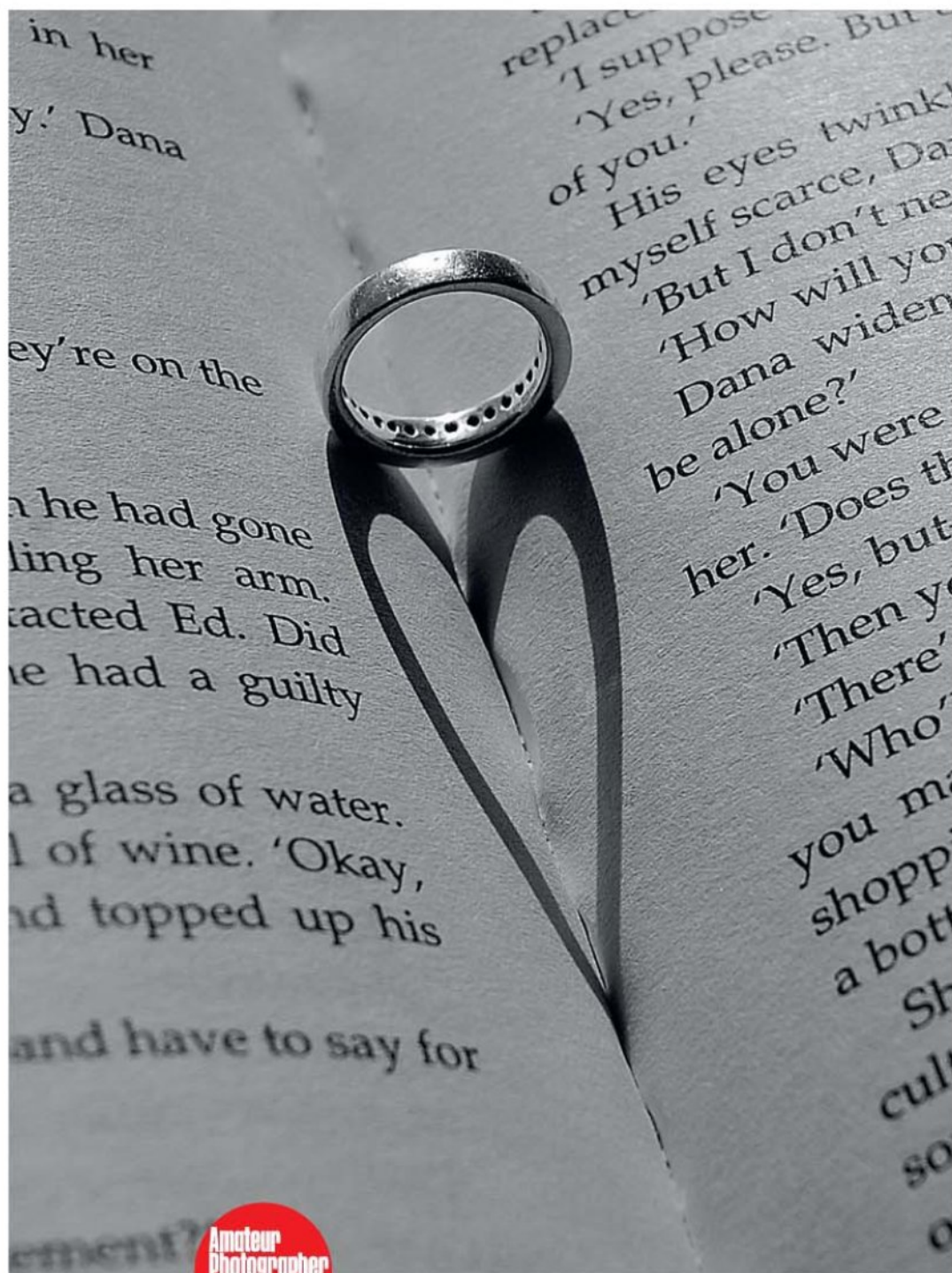
represented. This damaged web is much more interesting in the middle than it is around its edges, where there are a lot of gaps that look like a bad attempt at knitting. Perhaps Ronald could have moved in a bit closer to focus on the bits that work, or moved out a bit more to get the whole thing in the frame. Instead, we seem to be at a strange halfway stage where we are neither up close, nor seeing the web in its entirety, which in turn makes it feel like Ronald is not directing us enough towards what we are meant to be looking at.

A more serious issue, though, is that the intricate mass of lines forming the web are set against another intricate mass of lines formed from the twigs and leaves in the background. The two patterns clash with each other, creating a very busy and distracting picture that makes it difficult to appreciate the subject fully. Really, this sort of picture needs as blank a background as possible so the spider's web can stand out and we can enjoy it without any distractions. Here, though, there are colours, lines, and patches of shadow and highlight that just make it too difficult to concentrate fully on the main subject. However, it's a well-exposed shot, and it's not always easy to capture nice white spiders' webs without blowing them out completely. Overall, it's a good effort.

For this picture Pete has picked a really strong purple flower and set it against a yellowy-green background, and they work very well together as the purple flower really stands out. The green background isn't completely even and smooth, though, and there are patches of green and yellow that are a little distracting. The stem of the flower also has a rather strong highlight on it, which catches the eye a bit too easily.

Unfortunately, the picture is also not sharp anywhere. That's not to say that abstract images must be sharp, but in this case it's obvious that Pete has tried to get it sharp because the focus is almost there. Actually, the bottom right-hand corner of the picture is fairly sharp, but this is the wrong place for it as we want to be looking at the stamens or a petal. It's a nice try, though, and I like the composition.

Pete is shooting on film, which is great, and it's Fujichrome Velvia 50, which is ideal for this sort of thing. As he's loaded it into a Nikon F100 and used a 105mm micro lens he obviously has all the right kit, as well as the ideas – it's just a question of getting that focus in the right place. I think he probably just needs to stop down a little more and try a smaller aperture.



**Amateur Photographer**  
Picture of the week

## Love heart Niall Scully

Nikon D40, 18-70mm,  
1/1000sec at f/8, ISO 200

This picture came from the Looking Closer round of our Amateur Photographer of the Year competition, which concentrated on macro and close-up photography. It wasn't successful with the judges, but I thought it was worth showing. Niall has applied a good deal of creativity to his picture, using the shadow of the wedding ring to create a love heart in the middle

of the book. He could possibly have moved in a bit closer, but instead he wants to show the text of the book to better illustrate his subject and its meaning. It's just a little unfortunate that he hasn't really picked an appropriate book. Niall's description of his image is that marriage should always equal love, so I would have thought that the book would have been one of love poems, marriage vows or even the Bible. However, it appears to be a book that bears no relevance to the wedding ring, with one side mentioning wine and the other shopping.

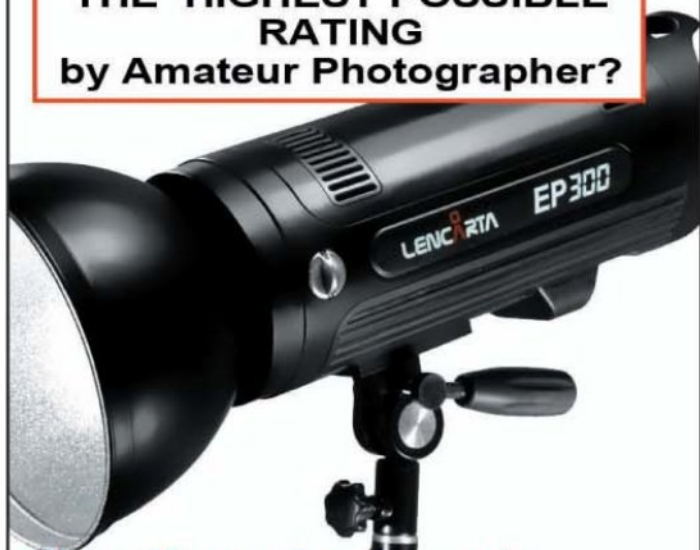
I think Niall has also applied quite

a bit of oversharpening, because the outline of the text is very crisp, which suggests the use of too much Unsharp Mask. In this case it has created a white halo around the text, which is bit too contrasty and distracting. However, I still think it's a great shot and demonstrates excellent use of imagination. If Niall fancies having another go, he should find a more appropriate book, and perhaps add some other props, like the shadows of some flowers. A more dappled light rather than the even light used here could also help. It really is a great idea, which is why, despite its faults, it is my picture of the week.



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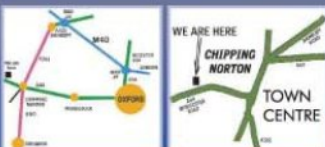
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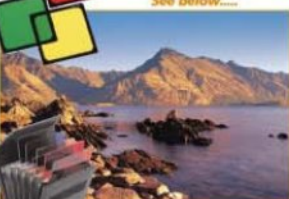
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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers



## Walkstool Basic 50 £27.60

**F**OLDING seats and stools are nothing new, but the design of the Walkstool is particularly ingenious. Comprising three extendable legs and a tough, hardwearing fabric seat, the Walkstool Basic 50 is just 36cm (14in) long when folded down, but has a seated height of 50cm (20in). Weighing just 650g (23oz), the stool is small and light enough to carry whether you are out taking photographs of wildlife or at a sports event.

Six differently sized Walkstools are available in two ranges. The Basic 50 and 60 comprise the Basic range, which is available in green, while the Comfort Range has 45, 55, 65 and 75 models that are available in black. As well as offering slightly larger sizes, the Comfort stools also have large rubber feet and come with a carry bag. **Richard Sibley**

● For more information visit [www.flaghead.co.uk](http://www.flaghead.co.uk)



## Ansmann Digicharger Vario Pro £49.95

**W**HEN I reviewed the Ansmann Digicharger Vario in AP 10 January, it received a very impressive four stars. With the new Pro version, the company has improved the charger by adding a couple of handy new features.

Like the standard version, the Digicharger Pro is a universal battery charger that works by using two contacts that press against those of the battery and charge the battery. The charger detects the polarity of each contact on the battery to ensure correct charging. It can also be used to charge a pair of rechargeable AA or AAA batteries.

One of the major new additions is the backlit LCD screen on the Digicharger Pro. This shows the current state of the battery charge, as well as the type of battery (Li-Ion or NiCD/NiMH) and its voltage.

The other new feature is a USB charging socket, to charge compatible compact cameras, MP3 players and mobile phones. Helpfully, you can use a charged battery as a power source to charge USB devices. Simply connect a 7.2V or 7.4V Li-Ion battery (most DSLR camera batteries are suitable) and then plug in your USB device. The USB socket will draw power from the battery to charge the MP3 player, mobile phone or whatever.

As well as a UK plug, the charger comes with a European and car plug adapter, making it perfect for charging all your batteries while travelling.

I found that the Ansmann Digicharger Vario Pro charges a Nikon EN-EL3e battery in around two hours, which is about the same time it takes using a proprietary charger. **Richard Sibley**

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# Nikon D3000

Aimed specifically to help novice photographers take better images, is the **Nikon D3000** the best entry-level DSLR on the market today?

Richard Sibley  
Technical Writer



**T**HE entry-level DSLR market is the most hotly contested among camera manufacturers. A high volume of sales of relatively inexpensive cameras can equate to long-term profits as users invest in additional lenses and accessories, and subsequently upgrade to better specified and more expensive models.

A quick look at the camera database on Flickr ([www.flickr.com](http://www.flickr.com)) shows that, at the time of writing, there are around 40,000 images taken with Nikon D40 or D60 entry-

level DSLRs, compared to around 15,000 taken with the D300. In fact, the D40 and D60 are the second and third most used Nikon cameras respectively on Flickr, after the D80. Bearing this in mind, it is clear how important it is for manufacturers to keep refreshing their offerings at this end of the market.

The latest entry-level Nikon model, the D3000, basically replaces the Nikon D60 after an 18-month product cycle. With its many similarities to the D60, and a nod towards the firm's D5000 model, the D3000 aims to improve on what was already one of the best entry-level DSLRs on the market. Heading up the features of this novice-friendly camera is its

Guide shooting mode, which aims to guide novice photographers through the process of setting the correct exposure.

## Features

Like the Nikon D40x and D60, the D3000 has a 10.2-million-pixel CCD sensor. This is somewhat surprising given that all the other current Nikon DX (APS-C-format) cameras feature 12.3-million-pixel CMOS sensors. I believe that Nikon has opted for a lower resolution in order to differentiate the D3000 from the better-specified D5000, and possibly to help keep the cost of the camera down.

Although much of the D3000's technology is



Nikon D3000  
Entry-level DSLR



## At a glance

- 10.2 million effective pixels
- 230,000-pixel, 3in LCD screen
- Instructional Guide shooting mode
- Available in a kit with the Nikkor AF-S DX 18-55mm f/3.5-5.6G VR lens
- 11 AF points with 3D tracking
- Street price around £430 (body only)

Amateur  
Photographer  
Lab test



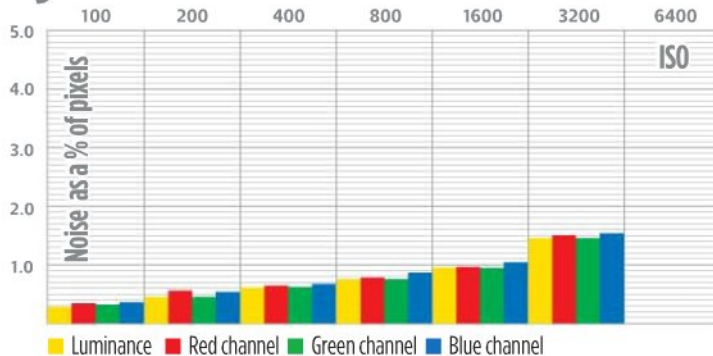


# Resolution, noise and sensitivity

With only a 10.2-million-pixel sensor, it is no surprise that the Nikon D3000 can resolve less detail than the 12.3-million-pixel cameras in Nikon's range. That said, the D3000 manages to reach 20 on our chart, making it a on par or slightly better than other entry-level DSLR cameras tested.

Unedited raw files show signs of chroma noise at around ISO 400, but it doesn't really start to show until ISO 800. However, there is still a large amount of detail in images, leaving scope to choose whether to leave the noise and retain detail, or reduce noise and sacrifice some detail.

The in-camera control of JPEG images is very good, which is most likely the result of using a 'known quantity' in the form of



the 10.2-million-pixel sensor. Colour noise is kept to a minimum, even at higher ISO sensitivities, and while luminance noise is

visible, it is of a manageable level.

It is at ISO 3200 when image noise becomes an issue. The fact that Nikon has

named this mode Hi-1 tells us that this is designed as an extended mode above the recommended ISO 1600, and really only for use on when it is absolutely necessary.

The Nikkor AF-S DX 18-55mm f/3.5-5.6G VR kit lens is reasonably sharp and resolves a good amount of detail. It does get softer at the edges of the frame, but this should only be noticeable when printing images larger than A4.

Slight red/green chromatic aberration can be seen in some images, as well as a hint of purple fringing. However, it is not the worst example I have seen and is easily removed in Adobe Camera Raw.

27/30

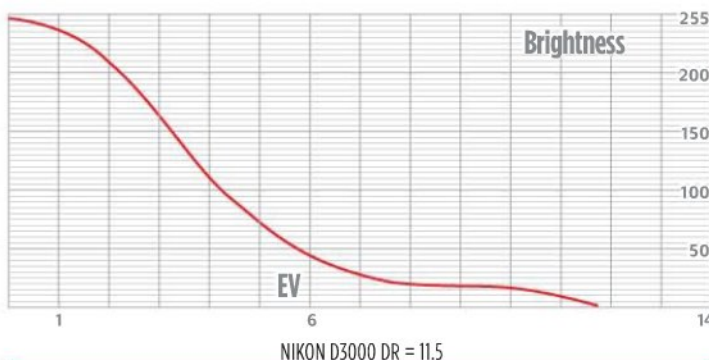
## Dynamic range

I didn't find the 11.5EV dynamic range of the Nikon D3000 at all restrictive – it is a fairly standard range for an entry-level DSLR camera. When using spot metering and a grey card to measure the midpoint of the camera, the results were a little lighter than an absolute midtone of 128 (on a 0-255 scale), registering at around 140.

Using the Active D-Lighting feature lifts the lower midtones. This doesn't increase dynamic range, but it does help to lighten shadow areas. I found the feature is particularly useful in bright sunlight as the Active D-Lighting lifts the shadow area, subtly revealing more detail. However, it can also increase luminance noise slightly.

D-Lighting can also be applied to images after they have been taken, either using the D3000's in-camera Retouch menu or by using the Nikon View NX software that comes included with the camera.

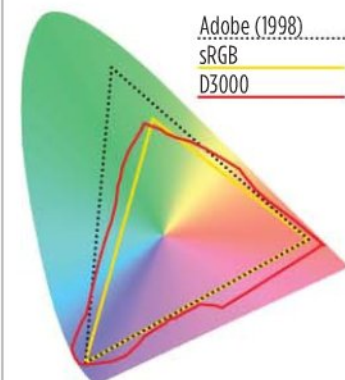
8/10



## Understanding the graph

This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped gradation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

## Gamut



When set to Standard Picture Control, with the Adobe RGB colour space, the Nikon D3000 has a fairly standard colour gamut. In comparison, the D5000 has slightly better reproduction of greens and a larger range of purple and magenta colours at its disposal, but this shouldn't prove an issue in most situations.

inherited from the D60, it does feature certain important upgrades that owe much to the models that sit above it in Nikon's DSLR range. Gone is the three-point autofocus, which has been replaced with the 11-point AF and Multi-CAM 1000 AF processor of the D5000 and D90. The Multi-CAM 1000 processor allows the use of 11-point 3D tracking, and is itself a scaled-down version of the 51-point 3D tracking found in Nikon's professional range of DSLR cameras, including the D3.

The LCD screen has increased in size from that used on the D60, and is now 3in. However, it is of a lower resolution than the 3in screens found in the company's professional range.

Unlike with the D5000, there is

no video mode in the D3000 and, perhaps of more significance, neither is there a Live View mode.

The camera does, however, offer some significant AF improvements over the D60, which scored an impressive 86% (under our old scoring system) when we reviewed it in AP 23 February 2008.

8/10

## Build and handling

Nikon has clearly decided not to change a tried-and-tested camera design, as the D3000 looks remarkably like the majority of the firm's entry-level cameras from the past few years. It has a minimal number of buttons and controls, presumably to make it

less intimidating for the entry-level DSLR photographer.

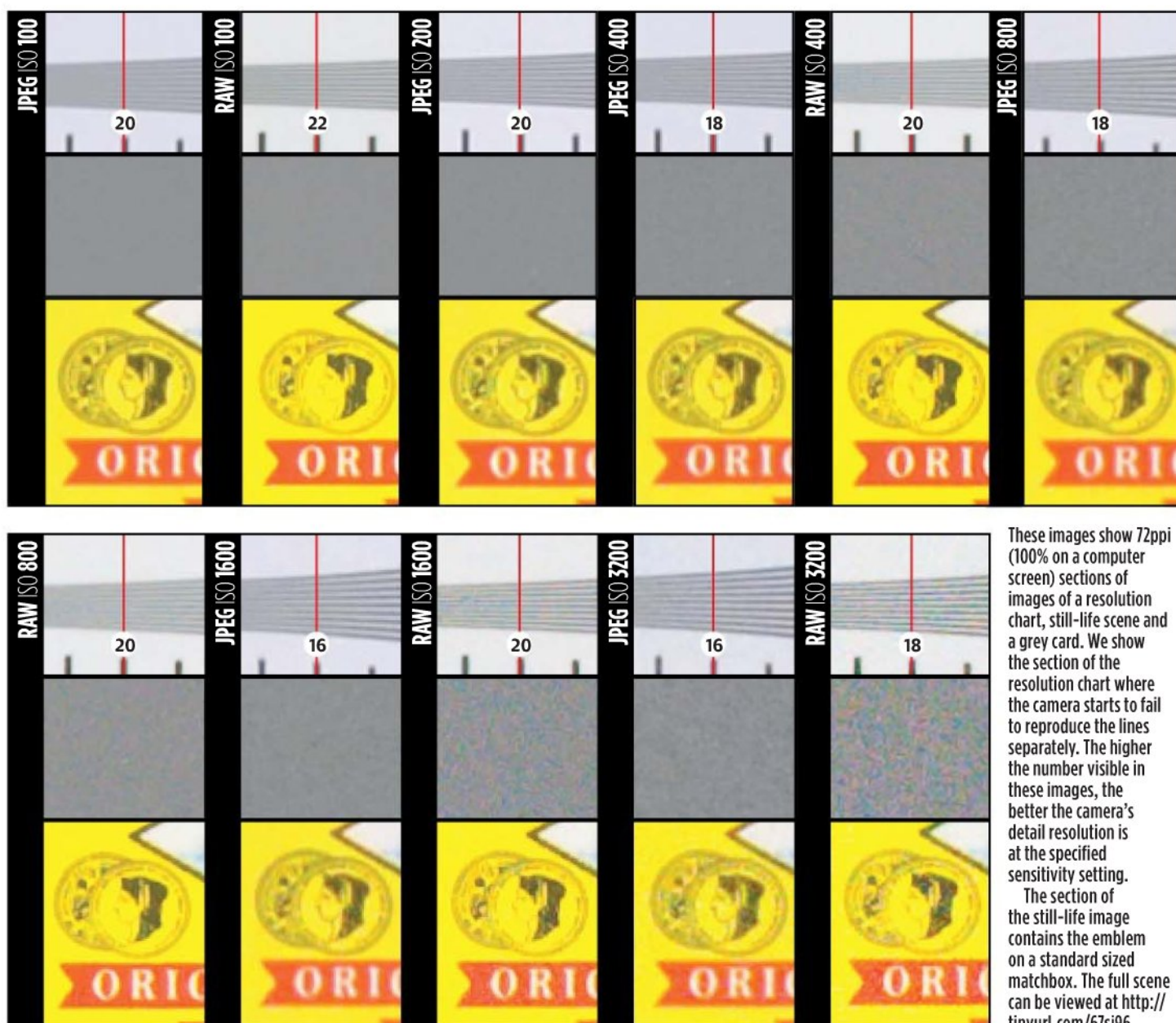
One area in which the Nikon D60 did especially well was the accessibility of its on-screen display and menu system for first-time DSLR users and those learning photography. On the D3000, as well as the usual shooting modes and standard selection of preset modes, such as portrait, landscape and night-time, there is a Guide shooting mode. When set to this mode, the camera offers a series of options to the user, the first of which is simply whether to use the Easy or Advanced operation. If the Easy option is selected, a collection of subject options is presented. These include Distant Subjects, Close-ups and the oddly named Sleeping Faces. Upon selecting Sleeping Faces, a

screen informs us that: 'The camera is now in Child Mode. The flash does not fire in this mode'. Presumably, this is so as not to disturb a sleeping child, and it is useful to be given this brief explanation.

Similarly, selecting Advanced operation and then Soften Backgrounds puts the camera in aperture priority mode and advises you to, 'Choose lower f-numbers to blur the background'. It displays this next to a graphical representation of the current lens aperture, which changes as you alter the aperture on the control wheel. This should be a real help to those learning photography, as the camera explains why the user should choose certain settings.

Shooting modes can be changed via a fairly standard control wheel on the





These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

The section of the still-life image contains the emblem on a standard sized matchbox. The full scene can be viewed at <http://tinyurl.com/67sj96>

camera's top plate. A thumb wheel changes the exposure parameters and there is an AE-L/AF-L button. Apart from these, all other settings are changed via the camera's menu system, which is accessed by pressing a button on the rear of the camera and controlled by the now-obligatory thumb control.

While the minimalist button layout shouldn't be intimidating for the first-time DSLR user, it does have a downside. With so few direct controls for adjusting settings, such as white balance and ISO sensitivity, it means you have to enter the menu system whenever you want to change these, which is a much slower way of operating the camera.

There is a customisable Fn (Function) button on the front of the

camera that can be easily pressed with your left hand while shooting. By default this is set to self-timer, but it can be used to access the white balance, ISO, image quality and a range of other functions. I set it to change the ISO sensitivity.

A customisable My Menu feature would also have been useful, but instead there is a Recent Settings menu that displays the most recently changed items. Usually these will be the features you use most anyway. The camera remembers your position in the menu system even when it has been turned off, and I found that leaving the menu display on Recent Settings saved some time scrolling through menu screens looking for whichever settings I wished to change.

In use, the Nikon D3000 is

comfortable to hold. While its body may be plastic, it is solid and extremely well put together. The few controls that are present on the camera are easily accessible, and the design of the large grip makes it possible to hold the camera single-handed and still adjust the exposure control dial with your right thumb.

If you were to take away the grip, the D3000's body isn't really much bigger than the Olympus E-420, which is about the smallest DSLR currently available. However, the E-420 has the advantage that equivalent focal length lenses are generally smaller for the Olympus E-420, due to the smaller Four Thirds format, than for the D3000. That said, with the Nikkor AF-S DX 18-55mm f/3.5-5.6G VR lens attached,

the D3000 is hardly a large DSLR. It has the build quality of a far more expensive model, although it does lack any weatherproofing seals around the battery and memory card doors.

The larger screen of the Nikon D3000 makes it slightly taller than the D60, but only by 3mm. Conversely, it is marginally smaller than the D5000, most likely due to the latter's articulated screen.

Although there were a few occasions when I missed having a Live View function on the D3000, it wasn't a real hindrance when it came to getting the shot I wanted – though it would have saved me from getting my knees dirty.

Along with Live View, the D3000 also lacks in-camera image stabilisation,







Although the D3000, with its 10.2-million-pixel sensor, cannot resolve as much detail as its 12-million-pixel counterparts, a lot of detail can still be captured

although this shouldn't cause too much concern as the included kit lens features Nikon's Vibration Reduction (VR) system, and most lenses that will appeal to entry-level photographers will also now feature the VR system. The Nikkor 55-200mm, for example, should prove to be a good budget accompaniment to the 18-55mm kit lens.

●●●●●●●●●● 9/10

## White balance and colour

Novice users will be pleased to know that the auto white balance on the Nikon D3000 produces good results in a wide range of conditions. That said, under dim tungsten lighting images are still a little yellow, but it is a fair representation of the colour of the light without being too overbearing. Otherwise there are no real surprises from the white balance settings. The overcast setting produces images that are a little too warm for my liking, but the basic settings can be tweaked if you find the white balance too harsh.

There are a number of different colour settings for those who shoot

JPEG files. As well as a Standard colour setting, Neutral, Vivid, Portrait, Monochrome and Landscape are also available. Each of these can be customised by altering the Sharpening, Contrast, Hue and Saturation values, allowing you to create a colour style that suits your particular needs.

There is a huge number of post-capture editing functions available on the D3000, including one that allows for the development of raw files in-camera. Besides the standard redeye and monochrome adjustments, there is a miniature effect option, which crudely replicates the effect of a tilt-and-shift lens. That said, it is quite a lot of fun to play with and I'm sure many photographers will enjoy it using it.

The white balance and colours of the Nikon D3000 are very good, and the addition of a range of both pre and post-capture customisation options should allow first-time DSLR users to produce good results without having to make too many adjustments in image-editing software.

●●●●●●●●●● 8/10

## Data file

### Focal points

#### Stop-motion movie

While the D3000 doesn't have a video-capture function, it does allow you to turn a series of images you have taken into a stop-motion video. This is quite fun to play with, but would be vastly improved if the D3000 had an intervalometer to help capture the images

#### Flash

The D3000 features a compact built-in flash with a guide number of 12m @ ISO 100, and it is compatible with a large range of past and current Nikon Speedlight flashguns, including the SB-900. The built-in flash cannot be used as a wireless flash controller

#### Raw mode

The D3000 can save images as either Nikon NEF raw files or as JPEG files. It can shoot both simultaneously, but JPEG files are only saved at Basic quality in this mode

#### Software

The D3000 comes with Nikon ViewNX, which provides basic image management and allows basic image adjustments to be made. The advanced Nikon CaptureNX 2 has far more editing features, but costs £168.99



Nikon UK Ltd, 380 Richmond House, Kingston upon Thames, Surrey KT2 5PR. Tel: 0208 541 4440. Website: [www.nikon.co.uk](http://www.nikon.co.uk)

Price	£429.99 (body only)
Sensor	CCD with 10.2-million effective pixels
Output size	3872x2592 pixels
Focal length mag	1.5x
Lens mount	Nikon F
File size	9MB raw, 4.8MB JPEG on card
File format	Raw, JPEG, raw + JPEG (basic) simultaneously
Compression	Three-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-1600 plus ISO 3200 'Hi' setting
Exposure modes	Program, aperture priority, shutter priority, manual, auto, guide auto flash off, plus 6 scene presets
Metering system	420 pixel 3D Color Matrix Metering II evaluative mode, centreweighted, spot (approx 2.5%)
Exposure comp.	±5EV in 1/3EV steps
White balance	Auto, 6 presets, plus custom
White balance bracket	No
Dust reduction	Image Sensor Cleaning and 'Airflow' system
Drive mode	Max 3fps for unlimited JPEGs and around 6 raw frames (default settings)
LCD	3in TFT with 230,000 pixels
Viewfinder type	Pentamirror type
Field of view	Approx 95%
Dioptre adjustment	-1.7 to +0.5 dioptre
Focusing modes	Manual, single-servo AF, continuous single-servo AF, and auto AF-S and AF-C selection (AF-A)
AF points	11 AF points selected manually or automatically
Focusing screen	Type B BriteView Clear Matte screen Mark V with superimposed grid pattern
DoF preview	No
PC socket	No
Built-in flash	Yes, pop-up unit GN 12m @ ISO 100
Cable release	No, optional remote release
Memory card	SecureDigital/MMC and SDHC
Power	Rechargeable Li-Ion battery EN-EL9a
Connectivity	USB 2.0
Weight	485g (without battery or card)
Dimensions	126x64x97mm



# LCD and viewfinder

## Main mode dial

This dial is used to select the shooting mode, including the many scene modes and the assisted Guide mode

## Menu

With so few buttons adorning the Nikon D3000, nearly all settings are changed by accessing them via the menu button

## Control dial

Like most entry-level DSLR cameras, the Nikon D3000 features a single control dial on the rear of the camera

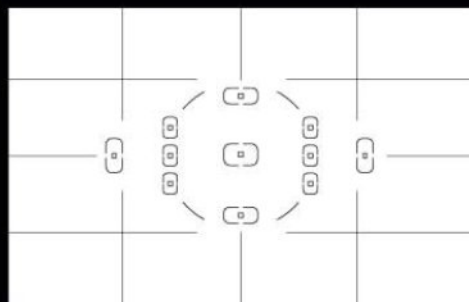
## OK and AF

Using the cursor control and OK button allows you to navigate the menu systems. The cursor can also be used to select the AF point that is currently being used



Camera shown actual size

## Viewfinder



## Shooting screen



## Guide mode screen



With a count of around 230,000 pixels, the 3in screen of the Nikon D3000 may not be capable of resolving the same level of detail as the D90 and other cameras higher up the Nikon range, but it is more than sufficient for most novice photographers. Importantly, the

screen is good enough to check that fine details of an image are in focus and that information is clearly displayed.

The pentamirror viewfinder of the D3000 is large for an entry-level camera, and it is possible to use it to focus manually with some degree of accuracy.

This is aided by a rangefinder mode that, when activated, takes the place of the exposure lightmeter in the viewfinder. When focusing back and forth, it informs you as to whether there is too much front or back focus, and indicates when the subject is sharp.

Although the viewfinder only offers 95% coverage, this is acceptable for a camera of this level. Generally, only cameras marketed as professional-level models boast 100% viewfinder coverage.

7/10





I found that the Nikon D3000's AWB coped well under most types of lighting. It is not perfect, but the images are usable. However, when the setting is changed to overcast, I found the results to be a little too orange/yellow



## Metering

The D3000 features the same 420-pixel RGB metering sensor that is found in the D60, D90 and D5000. This is a scaled-down version of the 1001-pixel RGB sensor found in the D300, D3 and D3x.

All the various systems in the current range of Nikon DSLRs exchange information with each other, so that each individual element is able to produce better results. For example, the Multi-CAM 1000 AF module is able to tell the camera's metering system exactly how far away the in-focus subject is. This information can then be used to help adjust exposure.

The automatic 3D Color Matrix Metering is extremely proficient in getting accurate exposures. However, there aren't many current DSLRs at any level that frequently produce poorly exposed images when left in the evaluative metering setting. There are a few occasions when the D3000 averages the exposure of a scene a little differently from what I would want, but on these occasions the EV compensation is on hand to make a quick adjustment.

When precise metering was required I used the spot-metering mode, which covers around 2.5% of the image frame and is centred on the active focus point. With the centre AF point selected, it is simply a case of focusing on the subject and holding down the auto exposure lock (AE-L) button with your thumb, then reframing the image.

First-time DSLR users will have no problem with the Nikon D3000's metering and exposure systems, which produce well-exposed images in most situations. However, that is not to say that everything is fully automated. From scene modes to exposure-compensation functions, there are

enough features in the camera to allow photographers the latitude to learn how to alter the exposure and discover the effects of doing so.

●●●●●●●●●● 8/10

## Autofocus

One of the main features of the D3000 is the advanced Multi-CAM 1000 AF processor module, which allows 3D tracking using the camera's 11 AF points. When you half-press the shutter release to focus on a subject using the centre AF point, the camera will then try to follow this subject around the frame, regardless of whether the subject or the camera itself is moving.

It is a tried-and-tested system that works well on Nikon's more advanced D300, D3 and D3x models. However, as all these cameras feature 51-point AF systems, the 11 points of the D3000 simply do not offer as many options when it comes to using the 3D tracking feature. As a result, the camera does occasionally select the wrong point, particularly when the target subject is close to the edge of the frame. The Nikon D300 also does this, but with more AF points it happens less often.

As most of the D3000's autofocus points are situated around the centre of the frame, 3D tracking works best if you are physically tracking your subject by panning. These subjects are more likely to be in the centre of the frame, so you stand a much better chance of getting good results.

Although the 18-55mm kit lens is not the fastest in Nikon's range, the autofocus is still very quick. Switch to a faster lens and you'll see just how fast the AF of the D3000 is, because it is as responsive as the D300 and D3.

●●●●●●●●●● 9/10

# Our verdict

**W**ITH an improved AF system and an on-screen menu specifically designed to aid the first time photographer, the D3000 is certainly one of the best, if not the best, entry-level DSLRs on the market.

That's not to say it is without flaws. The omission of a Live View mode obviously helps to keep costs down and will no doubt encourage those who want it to buy a Nikon D5000. However, the Canon EOS 1000D, which does feature Live View, can be found for at least £50 less than the expected body-only price of

the Nikon D3000. The body of the D3000 could also do with just one or two more buttons to help experienced users access key image and exposure settings more quickly.

With the 10.2-million-pixel sensor in the D3000 being well established (having been used in the D80, D40x and D60), Nikon is able to squeeze every last bit of performance from it. As such, the image quality is excellent, and while it may lack some of the bells and whistles of other models, it excels where it is most important: in image quality, handling and performance.

# Lab results

Features	●●●●●●●●●●	8/10
Noise/resolution	●●●●●●●●●●	27/30
Dynamic range	●●●●●●●●●●	8/10
LCD/viewfinder	●●●●●●●●●●	7/10
Build/handling	●●●●●●●●●●	9/10
Autofocus	●●●●●●●●●●	9/10
Metering	●●●●●●●●●●	8/10
AWB/colour	●●●●●●●●●●	8/10

Nikon D3000  
Tested as: Entry-Level DSLR  
Rated: Very good  
**84%**

# The competition



**Nikon D5000**

DATE TESTED 30 MAY 2009



**Canon EOS 1000D**

DATE TESTED 2 AUGUST 2008

**T**HERE is a wealth of competition for the D3000, not least from Nikon's own D5000 and, until stocks have depleted, the D60. If you are on a tight budget, the D60 is still a good choice, while the D5000 will meet your video needs. However, the D3000's Guide shooting mode could really make it an excellent choice for someone who has just taken up photography.

The most obvious competition for the D3000 will come from the Canon EOS 1000D, which is a 10.1-million-pixel DSLR, but which features Live View and is around £350 (body only) – currently less than the expected street price of the Nikon D3000.

While Canon and Nikon cameras tend to dominate the professional market, there is a far wider choice at the entry-level end of the spectrum. Olympus has the E-450, which also offers ten million pixels and which is the smallest and lightest DSLR currently on the market. It is excellent value for money, retailing at around £350 (body only). The downside is that it doesn't include in-camera image stabilisation, and most Four Thirds lenses do not feature lens stabilisation.

The Pentax K-m is also around the same price and features a 10.3-million-pixel sensor. However, the handling, autofocus and metering systems do not match that of the Nikon and Canon models.

Finally, there is the 10.3MP Sony Alpha 230. This camera is around £400 when supplied with a kit lens, so it should be a little cheaper than the equivalent D3000 kit. With in-camera stabilisation, an easy-to-use interface and the draw of the Sony brand name, the Alpha 230 will also be strong competition.



## USED CAMERAS

<b>CANON</b> - EOS & FD	
EOS 1D MKIII Body	ExD £2499
EOS 5D Body (B)	M- £949
EOS 20D Body (B)	M- £299
A1 Black Body	E++ £129
<b>LEICA</b> - Screw & M System	
M6 0.72 Black Body	E++ £749
IIIC Body	E++ £399
IIF Body	E++ £449
<b>OLYMPUS</b> - Classic OM System	
OM-1n Body	E++ £89
XAII & AII	E++ £69
<b>PENTAX</b> - K & KA Series	
KM Body	E++ £79
KX Body	E++ £109
MX & 50mm f2	E++ £129
P30T & 35-80mm	M- £119
<b>MISC</b> - Classic Cameras	
Balida Mini 35	M- £49
Widelux F7	E++ £549
Iloca Stereograms	E++ £349

## USED SALE

CANON	Was	Now
100mm f4 Macro FD M-	£199	£179
<b>LEICA</b>		
M2 Body	E+ £329	£299
<b>OLYMPUS</b>		
21mm f3.5	M- £329	£299
135mm f4.5 Macro	M- £249	£219
180mm f2.8	M- £499	£379
50-250mm f5	M- £599	£349
2x Tele-Comp	M- £89	£69
F280 Flash	E++ £119	£89
Vari-Angle Finder	E++ £119	£89
<b>PENTAX</b>		
ES Black Body	E++ £199	£129
ESII Black Body	E++ £179	£129
85mm f2.2 Soft PK	M- £399	£349
28-50mm PK	M- £149	£99

## USED LENSES

<b>CANON EF &amp; EF-S</b>	
14mm f2.8 USM (B)	ExD £1199
20mm f2.8 USM	E++ £329
50mm f1.2L (B)	ExD £1199
500mm f4L IS USM	E++ £4550
Sigma 12-24mm EX	M- £599
17-55mm f2.8 EF-S	M- £649
17-85mm EF-S IS	M- £329
28-135mm IS USM	M- £299
Kekno 2x Tele-Plus	M- £99
Angle Finder C	M- £139
<b>CANON FD</b>	
24mm f2.8 SSC B/L	E++ £99
35-70mm f3.5-4.5	E+ £39
35-70mm f4	E+ £29
100-200mm f5.6	E+ £39
<b>MINOLTA/SONY AF</b>	
50mm f1.7	M- £119
<b>NIKON AI/AIS &amp; AF</b>	
50mm f1.8 AIS	E++ £59
55mm f2.8 Macro AIS	E++ £179
85mm f2 AIS	E++ £199
<b>OLYMPUS - OM</b>	
16mm f3.5 Fisheye	M- £699
35mm f3.5 Shift	M- £379
50mm f2 Macro	E++ £399
50mm f3.5 Macro	E++ £89
50mm f3.5 Macro	M- £99
80mm f4 Macro	E++ £179
600mm f6.5 (Case)	E++ £549
35-70mm f3.6	E+ £119
35-105mm f5	E++ £349
65-200mm f4	E+ £149
<b>PENTAX - PK/PKA</b>	
18mm f3.5 PK	E++ £349
28mm f2.8 PKA	E++ £79
35mm f2.8 PK	E+ £39
85mm f2 PK	M- £189
100mm f4 Macro PK	M- £179
35-70mm PKA	E++ £79
35-105mm f3.5 PKA	E++ £129

## NEW Lenses

<b>Canon EF SERIES</b>	
15mm f2.8	£599
20mm f2.8 USM	£409
24mm f2.8	£369
28mm f1.8 USM	£389
28mm f2.8	£165
35mm f2.8	£219
50mm f1.4 USM	£299
50mm f2.5 Macro	£235
55mm f1.8 USM	£315
100mm f2 USM	£379
100mm f2.8 Macro USM	£439
135mm f2.8 Soft Focus	£349
24-85mm f3.5-4.5 USM	£229
28-105mm f3.5-4.5 USM II	£249
28-135mm f3.5-5.6 IS USM	£379
28-200mm f3.5-5.6 USM	£329
70-300mm f4-5.6 IS USM	£439
75-300mm f4-5.6 III	£199
75-300mm f4-5.6 USM III	£239
<b>EF-S SERIES</b>	
60mm f2.8 Macro USM	£369
10-22mm f3.5-4.5 USM	£669
17-55 f2.8 IS USM	£819
17-85mm f3.5-5.6 IS USM	£429
18-55mm f3.5-5.6 IS	£159
18-200mm f3.5-6.3 IS	£499
55-250mm f4-5.6 IS	£229
<b>L PRO SERIES</b>	
14mm f2.8L USM II	£1909
24mm f1.4L USM II	£1359
35mm f1.4L USM	£1169
50mm f1.2L USM	£1299
85mm f1.2L USM	£1799
200mm f2.8L USM II	£645
300mm f4L IS USM	£1189
400mm f5.6L USM	£1129
16-35mm f2.8L USM II	£1215
17-40mm f4L USM	£639
24-70mm f2.8L USM	£1049
24-105mm f4L IS USM	£959
70-200mm f2.8L IS USM	£1619
70-200mm f4L IS USM	£989
100-400mm f4.5-5.6L IS	£1319
1.4x EF Extender	£289
2x EF Extender	£289

## Canon EOS 450D



18-55mm IS & 55-250mm IS TWIN KIT

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## Canon NEW LOW PRICE



18-200MM f3.5-5.6 IS EF-S

RRP £699.99

**Only £499**

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21.1 MILLION PIXELS

BODY ONLY- RRP £2499.99

**Only £2049**

## SIGMA Price Crash!



LIMITED STOCKS

10-20mm f4.5-5.6.....£389

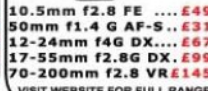
18-200mm f3.5-6.3 OS...£298

70-300mm APO Macro...£179

150-500mm APO HSM...£710

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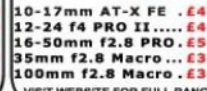
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# Q&A

## Do you have a photographic question that you would like answered?

Be it about modern technology, vintage equipment, photographic science or help with technique – here at AP we have the team that can help you.

Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to: AP Answers, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

## Olympus raw files

**John Brown asks** I have recently upgraded my Olympus E-510 to an Olympus E-30 that I bought in the USA.

With the E-510, I was able to open all the Olympus ORF raw files in Adobe Photoshop CS3 and Adobe Bridge with no problems. However, when I try to view ORF files from the Olympus E-30 I receive an error message saying that Photoshop cannot read the image file.

As the raw files from both cameras are ORF raw files, do you think there is a problem with the E-30 that I bought in the USA or is it Olympus pushing its Olympus Studio 2 software?

**Richard Sibley replies** Each raw file contains information specific to that model of camera, so even though both the Olympus E-510 and E-30 produce ORF raw files, they are slightly different. Therefore, the raw conversion software – Adobe's Camera Raw plug-in for Photoshop in your case – needs to know how to open and work with the files. Although Adobe added support for the Olympus E-30 to Camera Raw version 5.3, this version is unfortunately incompatible with the now discontinued Adobe Photoshop CS3.

Upgrading from Adobe Photoshop CS3 to the latest CS4 version costs £178.25. This will allow you to download and use Adobe Camera Raw 5.3. However, there may be a cheaper solution to your problem.

You can convert the Olympus ORF files from your E-30 in to Adobe DNG (Digital Negative) files. This is Adobe's own raw image format and it can be used in



Olympus E-30 ORF files require Adobe Camera Raw 5.3

a number of image-editing programs. If you wish to keep your original ORF files, these can be embedded within the DNG file.

Best of all is the fact that DNG converter is a free program, so it will save you the expense of upgrading your version of Photoshop. The latest version of DNG converter includes support for raw files from the Olympus E-30 and it can be downloaded from [www.adobe.com/support/downloads](http://www.adobe.com/support/downloads).

www.amateurphotographer.co.uk  
More questions & answers available at...



## Wobbly images

**David Price asks** I recently bought my son a £15 fixed-lens digital camera. The picture quality is far from perfect, but it is just the right size and weight for a seven-year-old boy. However, occasionally the images look extremely odd (see below). What is causing this?

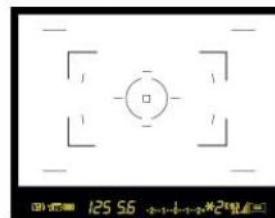


**Richard Sibley replies** Your son's images appear to suffer from what is known as CMOS wobble, or 'rolling shutter'. Some CMOS sensors, particularly those in cheaper consumer devices, capture an image a line at a time, rather than the entire image in one go. This means that each line is captured a fraction of a second apart.

If the camera or the subject of the image has moved while the sensor is capturing the scene a line at a time, a 'wobble' effect is created. This is why the image of the coastline looks fine, yet the shot that is taken from inside a moving car suffers from the effect, which can be witnessed in the sloping vertical lines.

## Alpha 200 display

**Robert Peel asks** Could you tell me if there is any information other than battery level on the Sony Alpha 200's viewfinder?



**Richard Sibley replies** The Sony Alpha 200's viewfinder displays the current exposure settings, the current flash status, the number of shots remaining until the card is full and a shake warning. In fact, battery level is one of the few things that isn't shown in the viewfinder.

## FAQ

Frequently Asked Question

We are often asked about RAID drives, and the advantages of RAID storage over conventional built-in or external hard



## FROM THE AP FORUM

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### How graphics tablets work

**Rupert49 asks** I've just ordered a PC and a high-resolution, widescreen TFT monitor, so I should have a great view of my images. However, I'm not very good with a conventional mouse for masking, outlining, painting and so on. I've heard of graphics tablets, but I've never seen one and I don't know how they work. Does it just plug into a USB port and it takes the place of the mouse, with the difference being that you hold it like a pencil and trace the image you see on the screen on the little tablet that sits in front of you?

**Norman replies** Your assumption of how they work is pretty much correct, although they don't necessarily take the place of the mouse. They can be used alongside a mouse; indeed, some tablets come with a wireless mouse that you can use on the pad as well. Wacom is the market leader and has models to suit all budgets, with the larger models generally being more expensive. However, you don't necessarily need a large area, as A5 or A6 size can be quite usable.

**Velocette replies** Be prepared to persevere with the graphics tablet as they do take some getting used to. I've got an 18-month-old Wacom Bamboo, which I've yet to get the hang of. This is because I always seem to be in such a rush to do things and default to the mouse as the quick option.

**Richard Sibley replies** When editing fine details, I find graphics tablets much easier to use than a conventional mouse. I reviewed the Wacom Intuos 4 in AP 15 August (price around £400) and it received an impressive 5 stars.

### K-7 correction

**Peter Lane writes** Many thanks for publishing your long-awaited review of the Pentax K-7 (AP 15 August). The AP reviews are the only ones I take seriously. I hope you don't mind me pointing out just one small error. Angela Nicholson lamented that there was not a quicker route to switching the Shake Reduction (SR) on and off. In fact there is: the Info screen can be used to perform this task. I leave the cursor over the SR panel all the time so I can switch the SR on and off with the rear wheel.

Conveniently, the SR is also turned off automatically when some of the shooting modes (such as remote release) are used. A dedicated button would have been



nice, but where would you put it on such a tiny body?

**Angela Nicholson replies** You're quite right, Peter, and the annoying thing is I realised the error straight after the test went to the printers! Please accept my apologies for any confusion caused.

drives. RAID stands for Redundant Array of Independent Discs. A RAID drive differs from a conventional one by being made up of several separate hard drives that are linked together. A typical RAID drive might consist of five 1GB drives, which comprise 2.5GB storage. The reason for the reduced storage space compared to the drives' total capacity is that each 'package' of data isn't just written in one place, it is copied across

more than one drive, which protects it in case one of the drives fails. This is known as 'redundancy', and it makes RAID storage much more secure than conventional non-redundant discs. It also makes it more expensive. A typical 5GB RAID drive costs upwards of £1,000, which is roughly twice the cost, and half the effective total storage capacity, of five non-redundant individual 1GB drives. **Barney Britton**

# Next week

On sale Tuesday 8 September

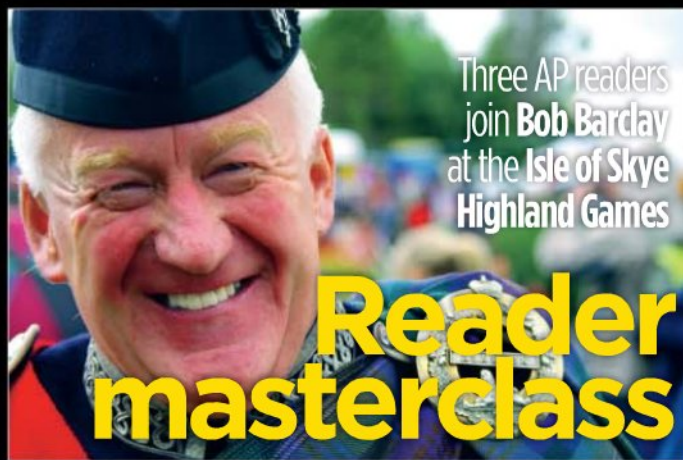
## EXCLUSIVE TOP SECRET

**Angela Nicholson** tests a full production model of the camera AP readers have been waiting for. It's still **top secret**, but it's ideal for 'out and about' photography



## Geoffrey Crawley explains...

In the **second part** of his article on close-up photography, **Geoffrey Crawley** explains the role lenses play in macro



Three AP readers join **Bob Barclay** at the Isle of Skye Highland Games

## Reader masterclass

### Hidden gems

**Colin Varndell** on why late summer is the perfect time for shooting macro



## Ricoh GR Digital III

**Ricoh's new compact** offers top build quality and a very advanced specification. **Barney Britton** discovers whether it's Ricoh's best yet



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# Sekonic Digitalmaster L-758DR

Are lightmeters still necessary in the world of digital imaging? **Angela Nicholson** takes a look at the **Sekonic Digitalmaster L-758DR**, designed with digital users in mind



**N**OW that digital cameras enable images to be assessed immediately after capture and extensive bracketing is possible, the number of enthusiast photographers who use a handheld lightmeter has shrunk considerably. However, a combined ambient and flash meter with a built-in 1° spot meter, such as the Sekonic Digitalmaster L-758DR, can still save you a lot of time when trying to balance exposure across a scene or for different light sources.

As well as measuring the amount of light (incident or reflected) and translating it into photographer-friendly shutter speed and aperture values, the L-758DR can help you get the best from a camera's (or film's) dynamic range.

## Build and handling

Sekonic offers a comprehensive range of lightmeters to suit all budgets, and the Digitalmaster L-758DR sits at the top along with two other L-758 variants. The meter has a high-quality, weather-sealed chunky build, which makes it easier and more comfortable

to hold than smaller units, but it takes up more space in a camera bag. It's ergonomic design means that apart from the occasional need to press two buttons simultaneously, the L-758DR can be used one-handed. The measurement button on the side of the unit is perfectly positioned for operating with the thumb of the right hand, which keeps hands clear of the lumisphere so no shadows are cast.

Conveniently, the lumisphere doesn't need to be removed and can be positioned up or down depending upon whether light readings (in 1/10EV) are being made for a three-dimensional or flat subject.

Inputting a camera's dynamic range data directly via the meter's control buttons isn't complicated, but you may want the instruction manual to hand to make sure the correct buttons are pressed. It's easier to use the supplied Data Transfer software to load settings via a USB linked computer, though. This automatically analyses images of Sekonic's optional Exposure Profile Target II (£109.99) or Exposure Profile II (£139.99) calibration charts and sets up the L-758DR for the camera.

Once the L-758DR is correctly calibrated it can be used to take a series of light measurements from the intended midtone, shadow and highlight areas. The meter then indicates whether the brightness range is within the camera's dynamic range.

Although using an advanced meter like the L-758DR can seem quite daunting, it is fairly easy to operate whether measuring ambient or flash (corded, cordless or wirelessly triggered) light. The spot meter is especially helpful for landscape photographers and an LCD in the eyepiece shows the recommended exposure, so the meter doesn't need to be taken away from the eye between measurements.

## Performance

The L-758DR only needs to be set up once for each camera and from then on using it is relatively plain sailing. Its compensation facility means that if using it doesn't produce the results you want from your camera, it can be adjusted until they work in harmony.

I found the L-758DR functions

well and recommends exposure settings that render the measured area a midtone. The display also makes it easy to analyse a scene and see whether the light is within the dynamic range of the camera.

## Verdict

A lightmeter still has a place in a photographer's camera bag and the Sekonic Digitalmaster L-758DR offers more functionality than most. Although the Exposure Profile Target II is an expensive extra, it simplifies the analysis of a camera's dynamic range. Once calibrated, the L-758DR makes it easy to assess a scene and ensure that it is within the camera's dynamic range at the selected exposure. **AP**



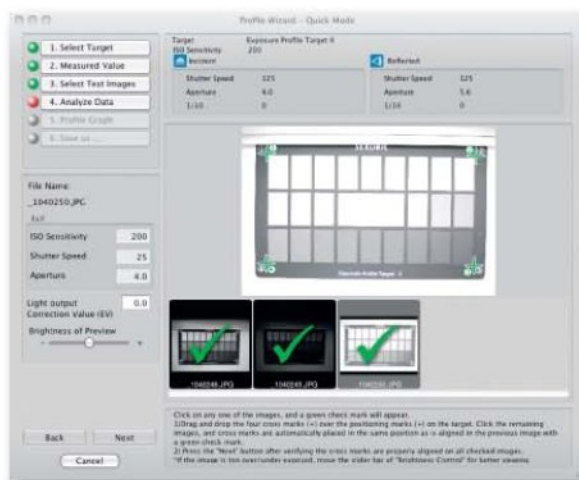
## Data file

**Johnsons Photopia**, Hempstalls Lane, Newcastle-under-Lyme, Staffordshire ST5 0SW. Tel: 01782 753 300. Website: [www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk)

<b>RRP</b>	£479.99
<b>Type</b>	Incident, reflected
<b>Flash metering</b>	Yes
<b>Aperture range</b>	f/0.5 to f/161.2
<b>ISO range</b>	3 to 8000 (in 1/3 steps)
<b>Modes</b>	Aperture priority, shutter priority, EV
<b>Reflected light</b>	1° spot with display in finder
<b>Flash sync speed range</b>	30mins to 1/1000sec
<b>Flash metering</b>	With and without sync cord (cumulative and non-cumulative), measurement with built-in wireless flash triggering radio triggering system (cumulative and non-cumulative)
<b>Dimensions</b>	90x170x48mm
<b>Weight</b>	268g

## Calibration

The easiest way to calibrate the L-758DR for a camera's dynamic range is to photograph the optional 25-patch Exposure Profile Target II chart and use the supplied software. This takes you through the process of analysing the images and sets the compensation value (the difference between the lightmeter's reading and the camera's exposure value), clipping points and the extremes of the dynamic range automatically. These figures can also be calculated through experience, or by making a series of differently exposed images of a grey card and analysing their brightness using Adobe Photoshop or similar. Data may be input for up to three cameras across their sensitivity setting range (ISO 3 to 8000), for two light measurement methods (reflected and incident) and two light sources (ambient and flash).





Amateur  
Photographer  
Explains...

# Performance photography



Performance photography needn't be the sole preserve of professionals, says **Barney Britton**, as he shows you how to learn the skills and get the access for great gig pictures

**I**N last week's issue (AP 29 August) I showed you a series of techniques for getting the most out of your camera's high ISO settings. This week I'll be explaining how to get great

pictures in a concert environment, where high ISO is the norm.

The first pictures that I took at a gig were taken from the crowd using a Nikon F camera and Ilford Delta

3200 black & white film, and it's fair to say they were pretty poor. I persevered, though, and in this article I'll be showing you how to get great performance photographs, whether you're shooting at your local pub or at a major music venue. As well as in-depth technical advice, I'll also share some tips on getting access to bigger gigs, and how to get started shooting for publications.



## Focusing and composition

The AF systems of most DSLRs are good enough to achieve accurate focus even in poor light. Unless your camera is one of the very best professional models, however, its peripheral AF points are likely to be much less reliable when the light gets low than the central point. Instead, try focusing using the central AF point

and then recomposing the image, as I've done in the picture above. It's actually quicker than selecting another AF point, and will give you a better chance of success.

Also, don't trust your DSLR's 'continuous AF' mode. It may not be reliable enough to track a musician in low-intensity coloured light.

### 1 Experiment

There are no set rules for composition in any genre of photography, and performance is no different

### 2 Consider the stage

If the lighting rig is particularly impressive, perhaps you could zoom out and get a wide view

### 3 Tell a different story

If you're lucky enough to be in the 'photo pit' with the press pack, why not include the other photographers in your picture?

### 4 Consider usage

If you're shooting for a publication, consider how the image might be used. Don't be afraid to leave black space – a designer can run text over it (see right)

### 5 Look in a different way

If you're getting lots of pictures in one orientation, force yourself to turn the camera on its side

### 6 Get in close

Using a telephoto lens can isolate subject details very effectively. Why not get some tight crops of the singer's face, or even detail pictures of a guitarist's hands on the fretboard?



## Metering and exposure

Even the best systems struggle under quickly changing low-intensity coloured lighting. The solution is to switch out of AE (automatic exposure) and into manual. Your camera's LCD screen and histogram are much better guides to exposure than its metering system in this environment, but a lot of trial and error and bracketing of exposures will be inevitable.

The steps outlined here might seem complicated, but with practice and judicious use of your camera's LCD screen to preview images, the entire process only takes a couple of seconds and will help you get great shots.

## Step by step Exposure for gigs

**1** Start by setting your camera's ISO sensitivity setting to the highest setting that you're comfortable using, proportional to the light level. With a typical mid-range DSLR this might be ISO 1600 for a poorly lit pub or club, and ISO 400 or 800 for an outdoor event, where there is more light

**2** Put your camera in manual mode, and select a shutter speed adequate to ensure sharp results of a non-static subject with your lens. With a standard 24-70mm lens on a full-frame or APS-C-format DSLR this might be a conservative 1/125sec, for example, but if you're using a 70-200mm lens use 1/250sec to be on the safe side

**3** Set your lens aperture 'wide open' to its maximum, and take a test shot. Now you know what the exposure looks like at your 'fallback' settings. I say 'fallback', because if you have the choice you don't want use a higher ISO sensitivity than you chose in step 1, or a significantly slower shutter speed than you selected in step 2, and of course you can't use an aperture larger than the maximum. Therefore, if your images are consistently underexposed at your 'fallback' settings, you have no choice but to increase the ISO or risk longer shutter speeds. Alternatively, you can use flash if that's permitted

**4** Assuming that your test shot isn't horribly underexposed, bracket the exposure widely using the aperture and shutter speed, checking the results on your camera's LCD screen until you get a feel for the intensity of the lighting. Remember that your lens will deliver better sharpness when stopped down a little

**5** If you find that you're getting good exposures at a shutter speed well above the value that you established in step 2, reduce your camera's ISO setting and bring the shutter speed down accordingly. There's no point capturing a noisy image at 1/1000sec at ISO 3200 when you could get a cleaner, and equally sharp shot at 1/250sec at ISO 800





Before



After mono conversion



## Colour

For maximum control, you should shoot in raw mode and adjust the colour using the white balance sliders in your raw-conversion software. If this is how you prefer to work, the white balance setting on your camera is irrelevant except when judging images on the camera's LCD screen. However, if you're shooting JPEGs, you will probably get best results with the camera set to AWB mode. The only exceptions to this general rule are

outdoor events, where the 'daylight' WB setting might give more attractive colours, and under unfiltered tungsten lighting where the 'tungsten' WB preset may deliver a more neutral result. If you're shooting under red light, there isn't much you can do with a JPEG file except convert the shot to black & white, as I've done above, using the Channel Mixer in Photoshop. This technique is explored in AP's black & white issue of 7 March.

## ISO

Most indoor venues, especially smaller pubs and clubs are very poorly lit. For this reason, high ISO settings are unavoidable unless you can get away with using flash (see 'Flash or no flash?' opposite). Think of the ISO sensitivity setting of your camera as a means to an end – the end being a high-enough shutter speed to keep the subject sharp. Obviously, an image shot at ISO 3200 will always be noisier than one taken at ISO 400, but if the ISO 400 shot is blurry that doesn't count for very much. For information about your camera's noise-reduction options and in-depth noise-reduction techniques, see *AP explains... noise* and *Getting the most out of high ISO* in AP 22 and 29 August respectively.

## Taking it further

If you want to move on from pubs and clubs to larger events, you'll need permission to get a camera into the venue. A photo pass gives you the right to get close to the stage, but to get a pass you will have to obey the venue's, and the artist's rules. Usually, the rules are simply that your access is restricted to the first three songs, and you can't use flash.

The best way to get a pass is to check listings well ahead of time, and if you see an event you fancy shooting get in touch with the press office at the venue. They're likely to take you more seriously if you're shooting for a publication. Local press and listings websites often need pictures of high-profile gigs, and although you're unlikely to get paid, your portfolio of images will start to grow. It isn't all good fun, though, and if you intend to take your music photography further I would strongly advise that you visit [www.freelanceuk.com](http://www.freelanceuk.com) for important (and free) advice about copyright, fees and public liability insurance.

## Shoot raw

If you're shooting in raw mode, it is relatively easy to make extreme colour and exposure adjustments to your images post-capture. Having the ability to do this is invaluable, especially for performance photography where you're likely to be faced with low-intensity, mixed or coloured lighting.

Using the colour temperature sliders in Adobe's CameraRaw, I recovered a natural-looking skin tone in this image of jazz legend Charlie Haden.

I've also been able to brighten the image significantly without introducing much noise. Had I been shooting in JPEG mode, I would have been stuck. The reason is that the millions of tonal values that make up a raw image can actually be directly edited, prior to being saved. A JPEG file, on the other hand, is already processed, and its tonal information is fixed, which restricts the amount of correction that can be applied post-capture.

Raw file after conversion



Original image



## Essential kit

Most of the time in photography, the quality of the kit that you use is secondary to your skills as a photographer. However, performance photography is a specialised genre and having the right gear can greatly increase your chances of getting the shots that you want

### Camera

Compact digital cameras aren't really suitable for performance photography. A good-quality bridge camera or mid-range DSLR is a better bet, but read AP's test reports thoroughly, because reliable AF and image quality at high ISO settings are more important than pixel count

### Standard zoom

In badly lit venues, you will probably be shooting at or near the maximum aperture of your lens, so if you can, invest in a high-quality 'fast' zoom such as the Sigma 24-70mm f/2.8 IF EX DG HSM. On an APS-C-format DSLR this covers a useful 38-110mm (approx) range

### Telephoto

A telephoto lens is probably unnecessary if you're at the front of the stage, but if you're shooting from further away a focal span of around 80-200mm (or equivalent) will prove useful. Camera shake is much more of an issue at long focal lengths, though, so a fast maximum aperture is really important to keep your shutter speed high

### Prime lens

If you're using an APS-C-format DSLR, a 50mm f/1.8 optic makes an inexpensive, high-quality 75mm (equivalent) lens that will be excellent for mid-length portraits. Even on a full-frame DSLR, 50mm is a surprisingly useful focal length, but a wide aperture 85mm or 105mm might be more practical, especially if you can't get right up to the front of the stage

### Image stabilisation

Image stabilisation can save the day when shooting in low light, but it isn't always useful when shooting live music. Remember that image stabilisation systems are designed to minimise the effect of camera movement, *not* subject movement, so you will still need a fast shutter speed to capture a sharp image of an energetic performer



## Flash or no flash?

'First three songs, no flash'. This is the golden rule of music photography, but it tends to be rigorously enforced only in larger venues. However, even if you are allowed to use flash, you should use it with care. These three techniques will help you get great flash shots.

### Slow sync

To avoid that 'rabbit in the headlights' look, switch your flash (or camera) to its slow synchronisation mode, if it has one. This combines a long exposure with a burst of flash, which will lead to more colourful, atmospheric results. Avoid exposures longer than a couple of seconds, though, because the amount of blur is likely to obscure the crisp detail provided by the flash

### Bounce flash

In smaller venues with low ceilings, 'bouncing' the flash by angling the flash head towards a facing wall or ceiling will give much better results than direct flash. Bounced flash gives a softer, more diffuse light, which prevents some of the problems of direct flash, like red-eye and harsh shadows. Be aware, though, that if the walls or ceiling are painted a strong colour, the bounced light will pick up this tone

### Turn it down!

You shouldn't need to rely on flash to produce the sole source of illumination. To get a well-balanced 'fill-in flash' picture, set your camera to manual mode, and find the shutter/aperture settings that give a good exposure for the background. Then, using your flash's manual output settings (or flash exposure compensation), set the lowest output intensity you can and work upwards to get the right balance

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K20D + 18-55 II + 50-200mm	£789 or £32 mth

## PENTAX K-7



K-7 BODY ONLY

K-7 + 18-55mm II	£1123 WAS £1189.99
K-7 + 18-55 II + 50-200mm	£1243 WAS £1269.99

## Panasonic G1



Panasonic G1

Despite its compact size, the G1 features a large 3.0" 460,000 dot swivelling LCD screen, "Live View" 60fps electronic viewfinder with 1.4x magnification and 14mm eye relief. NB. This is Micro Four Thirds system DSLR.

G1 + 14-45 (Red, Blue or Black)	£479 or £20 mth
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## Panasonic GH1



DMC-GH1 + 14-140 (Red or Black)

DMC-GH1 14-140 + DMW-MS1 Stereo Mic	£1199 or £49 mth
DMC-GH1+DMW-MS1 +8GB SD+HDMI Cable	£1249 or £51 mth

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8mm f3.5 EX DG FishEye	£181.99	or £30 mth
10mm f2.8 EX DG HSM	£568.99	or £24 mth
15mm f2.8 EX DG FishEye	£558.99	or £23 mth
20mm f1.8 EX DG	£478.99	or £23 mth
24mm f1.8 EX DG	£398.89	or £17 mth
28mm f1.8 EX DG	£322.89	or £14 mth
30mm f1.4 EX DC HSM (62mm)	£388.89	or £16 mth
50mm f2.8 EX DG Macro (Canon Fit)	£238.99	or £10 mth
50mm f1.4 EX DG HSM (Sigma Fit)	£358.99	or £15 mth
70mm f2.8 EX DG Macro	£382.99	or £16 mth
105mm f2.8 EX DG Macro	£383.89	or £16 mth
150mm f2.8 EX DG Macro	£564.99	or £23 mth
180mm f3.5 EX DG Macro	£724.99	or £30 mth
300mm f2.8 EX DG HSM	£2179.99	or £89 mth
500mm f4.5 EX DG HSM	£3788.99	or £154mth
800mm f5.6 APO EX DG HSM	£5248.99	or £213mth
10-20mm f4.5-5.6 EX DC HSM	FRONT £389	
12-24mm f4.5-5.6 EX DG	£677.99	or £28 mth
17-70mm f2.8-4.5 DC	£246.99	or £10 mth
18-50mm f3.5-5.6 DC (Four Thirds Fit)	£73.99	
18-50mm f3.5-5.6 DC (Canon/Pentax/Sigma/Minolta or Sony)	£75.99	
18-50mm f3.5-5.6 DC (Nikon Fit)	£94.99	
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18-50mm f2.8 HSM (Nikon Fit)	£318.99	or £13 mth
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18-200mm f3.5-6.3 DC OS	£287.99	or £12 mth
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28-300mm f3.5-6.3 DG MACRO	£249.99	or £11 mth
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55-200mm f4.5-5.6 HSM (Nikon Fit)	£99.99	

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16mm f2.8 Fisheye	£547	or £23 mth
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16-80mm f3.5-4.5 ZA VS T* DT	£547	or £23 mth
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18-70mm f3.5-5.6 AF (D) Lens	£127	
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70-300mm f4.5-5.6 G	£667	or £27 mth
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50mm f2.8 D FA Macro SMC	£448.99	or £19 mth
70mm f2.4 DA	£484	or £20 mth
100mm f2.8 D FA Macro SMC	£529	or £22 mth
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12-24mm f4 DA ED AL IF	£518.99	or £22 mth
16-45mm f4 DA ED AL SMC	£292.99	or £12 mth
16-50mm f2.8 DA* ED	£834	or £34 mth
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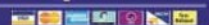
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35mm f/1.8 AF-S DX Lens	£194.99
PC-E 45mm f/2.8 ED Micro	£1,389.99
AF 50mm f/1.4D	£289.99
AF-S 50mm f/1.4G	£289.99
AF-D 50mm f/1.8	£113.99
AF-S 60mm f/2.8G Micro ED	£387.99
AF-D 85mm f/1.8	£298.99
AF-D 85mm f/2.8	£879.99
AF-S 105mm f/2.8G VR IF-ED Micro	£1,599.99
PC-E 85mm f/2.8 ED Micro M Focus	£1,299.99
AF-DC 105mm f/2.8 Nikkor Lens	£788.99
AF-D 135mm f/2.8	£949.99
AF-D 180mm f/4 IF ED	£1,608.99
AF-D 200mm f/4D IF ED Micro	£1,004.99
AF-S 200mm f/2.8G IF ED VR	£3,094.99
AF-S 300mm f/2.8G IF-ED VR	£3,979.99
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AF-S 600mm f/4G ED VR	£6,779.99
AF-S 105mm f/2.8G IF-ED DX (6)	£679.00
AF-S DX 12-24mm f/4 IF-ED	£798.99
AF-S 14-24mm f/2.8G ED	£1,278.99
AF-S DX 16-85mm f/3.5-5.6G ED VR	£443.99
AF-S 17-35mm f/2.8	£1,119.00
AF-S 17-55mm f/2.8G IF-ED DX (6)	£1,028.99
AF-S DX 18-55mm f/3.5-5.6G II Black	£129.99
AF-S 18-70mm f/3.5-5.6G IF ED VR	£329.99
AF-S 18-105mm f/3.5-5.6G ED VR	£2,004.99
AF-S 18-135mm f/3.5-5.6G IF ED DX	£3,009.99
AF-S 18-200mm f/3.5-5.6G IF ED DX VR	£544.99
AF-S 18-200mm f/3.5-5.6G ED DX VR II See Web	£1,194.00
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AF-S 55-200mm f/4-5.6G VR DX	£259.99
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AF-S 70-300mm f/4.5-5.6G IF ED VR	£419.99
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EN-EL10 (Coolpix S500/S200)	£38.99
EN-EL11 (Coolpix S550)	£38.99
EN-MH1 (Coolpix 7600) (15)	£1.50
EN-EL6 (D40/ D40x)	£40.00
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SB 600	£219.99
SB 900	£339.99
SB R200	£179.99
SB 200 Macro Kit R1C1	£599.99

## PENTAX

### PENTAX LENSES

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31mm f/1.8 FA SMC Limited (Slv)	£1,019.00
31mm f/1.8 FA SMC Limited (Blk)	£1,099.00
35mm f/2.8 Macro Limited	£479.00
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43mm f/1.9 SMC FA Ltd (Slv) (1)	£369.00
43mm f/1.9 SMC FA Ltd (Blk)	£759.00
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50mm f/2.8 MACRO DFA SMC	£449.00
55mm DA* f/1.4 SDM	£599.00
70mm f/2.4 SMC DA Limited	£485.00
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100mm f/2.8 DA FA Macro	£525.00
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18-55mm (Unboxed)	£27.00
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18-55mm f/3.5-5.6 DA AL II	£100.00
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### PENTAX Optio w80

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- 5x Wide Optical Zoom
- Waterproof to 5m
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- Available in 4 colours

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- 12.0 million pixels
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- 2 year warranty from Park Cameras

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- Sensor shake system
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8.5x21 Papilio	£149.99
10x50 XCF	£119.99
16x50 XCF (3)	£99.99
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8x33 DCF XP	£126.99
8x32 DCF ED	£899.99
8x43 DCF ED (2)	£799.99
10x25 DCF SW	£139.00
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Optio M60 Black (2)	£89.99
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Optio W60 Pink (2)	£159.99
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12-60mm f/2.8-4.0 ED SWD	£879.00
14-42mm f3.5-5.6 ED	£139.99
14-35mm f/2.0 ED SWD	£1,739.00
14-54mm f/2.8-3.5 II	£479.00
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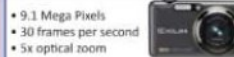
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NEW!

**Ricoh R10**  
• 10 Mega pixels • 3.0" LCD  
• 7.1 x Optical Zoom  
• 2 year warranty



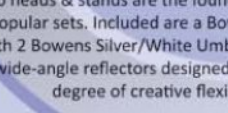
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NEW!

**Ricoh CX1**  
• 9.2 Mega pixels • 3.0" LCD  
• 7.1 x Optical Zoom  
• 2 year warranty



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DMC-FX60 NEW	See Web	DMC-T27 Black/Silver	£299.00		
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DSC H50	£259.99
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50mm f1.4 Lens	£299.99
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DT 18-200mm f3.5-6.3	£279.00
Carl Zeiss T* 24-70mm	£1,299.99
DT 55-200mm f4.0-5.6	£169.00
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70-300 f/4.5-5.6 G	£659.00
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FinePix Z33 (in 5 colours)	£169.99	FinePix S2000HD	£179.99
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Apple TV 160GB	£263.00

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iMac 20" 2.66GHz/2GB/320GB/9400	£949.00
iMac 24" 2.66GHz/4GB/640GB/9400	£1,199.00

**MacBooks:**

13" white 2.13GHz/2GB/160GB/9400	£749.00
Pro 13" 2.13GHz/2GB/160GB	£899.00
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\*over the value of £50

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20mm f/1.8 EX DG	£479.99
24mm f/1.8 EX DG	£399.99
28mm f/1.8 EX DG	£321.99
30mm f/1.4 EX DC HSM	£388.99
50mm f/1.4 EX DG HSM	£359.99
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12-24mm f/4.5-5.6 EX DG HSM	£679.99
17-70mm f/2.8-4.5 DC MACRO	£247.99
18-50mm f/2.8-4.5 DC OS HSM	£299.99
18-50mm f/2.8 EX DC Macro	£315.00
18-125mm f/3.8-5.6 DC OS HSM	£245.99
18-200mm f/3.5-6.3 DC	£214.99
18-200mm f/3.5-6.3 DC OS	£399.99
18-250mm f/3.5-6.3 DC OS HSM	£449.99
24-70mm f/2.8 EX DG Macro	£425.00
24-70mm f/2.8 EX DG HSM	£739.00

28-300mm f/3.5-6.3 DG Macro	£244.99
50-150mm f/2.8 EX DC HSM II	£563.99
50-200mm f/4-5.6 DC OS HSM	£269.00
50-500mm f/4-6.3 EX DG HSM	£1,079.99
70-200mm f/2.8 EX DG Macro HSM II	£659.00
70-300mm f/4-5.6 APO DG Macro	£174.99
70-300mm f/4-5.6 DG Macro	£126.99
100-300mm f/4 EX DG	£1,123.99
120-300mm f/2.8 EX DG HSM	£2,399.99
120-400mm f/4.5-5.6 DG OS HSM	£599.99
150-500mm f/5-6.3 DG OS HSM	£729.99
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Body SRP £749.99

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- 14 Megapixels
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- 24.2mm\* f/2.8 lens designed for the DP2
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Di866 Pro Flash



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62mm Circular Polarizing	£53.73	77mm HD Digital UV (D)	£72.99
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# Printers at Park Cameras

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**NEW & IN STOCK**

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### CANON PRINTERS

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Selphy CP760 (Compact)	£79.00
Selphy CP770 (Compact)	£139.00
Selphy ES3 (Compact)	£189.00
Pixma iP2600 (A4)	£45.00
Pixma iP3600	£69.99
Pixma iP4600 (A4)	£99.00
Pixma Pro 9000 Mark II (A3+)	See Web
Pixma Pro 9500 Mark II (A3+)	See Web
Pixma MP190 (All-in-One)	£59.00
Pixma MP540 (All-in-One)	£99.00
Pixma MP620 (All-in-One)	£139.00
Pixma MP980 (All-in-One)	£289.00

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### EPSON PRINTERS

Stylus Photo P50 (A4)	£89.99
Stylus Photo PX800FW (A4)	£219.99
Stylus Photo FX700W (A4)	£149.00
Stylus Photo R800 (A4)	£259.99
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Stylus Photo R2880 (A3+)	£579.99
Stylus Photo Pro 4880 (A2+)	£1,449.99
Stylus Photo Pro 7880 (A1+)	£1,899.00**
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### HP PRINTERS

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PhotoSmart C4580 (A4)	£129.99
PhotoSmart D7460 (A4)	£136.99
PhotoSmart C6380 (A4)	£229.99

## Canon Consumables

### Canon Inks

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PGI-9 Series	from £11.99
CLI-521 Series	from £9.49

### Canon Paper

<b>Glossy:</b>	
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PP-201 A3 (20)	£22.99
PR-201 A4 (20)	£17.99
PR-201 A3 (20)	£34.99
PR-201 A3+ (10)	£24.99
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MP-101 A4 (50)	£14.99
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### Epson Inks

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LIDE 700F (Flatbed) NEW	See Web
Canoscan 5600F (Flatbed)	£129.00
Canoscan 5600F (Flatbed)	£159.00
Canoscan 8800F (Flatbed)	£179.00

### NIKON SCANNERS

Coolscan 9000 ED (Film/Slide)	£2,799.00
<b>NIKON SCANNER ACCESSORIES</b>	
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Perfection V300 Photo (Flatbed)	£79.99
Perfection V350 Photo (Flatbed)	£89.99*
Perfection V500 Photo (Flatbed)	£199.99
Perfection V700 Photo (Flatbed)	£404.99
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Backpack

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#### Backpacks

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Flipside 300	£70.40
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Fastpack 350	£74.80
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CompuRover AW Backpack	£116.99
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Vertex 300 AW	£144.99
Nature Trekker AW II	£145.99
CompuTrekker Plus AW	£156.33
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#### Topload Bags

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Female	See Web
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Royale Thingy	See Web
The Huggemugger	See Web
Golfer Royale	See Web

#### Shoulder Bags

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Messenger Boy	See Web
New Delhi	from £110.00
Muffin Top	from £40.00
Female	See Web
Leather	See Web

#### Backpacks

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Messenger Boy Backpack	See Web
Easy Weasy	£160.00
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DP-405 Digital Pouch	£12.95
DP-407 Digital Pouch	£13.95
DP-409 Digital Pouch	£13.95
DP-411 Digital Pouch	£14.95
DP-413 Digital Pouch	£15.95
DP-415 Digital Pouch	£16.95

#### Backpacks

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HB-207 GDC Hiker	£229.95
HB-205 GDC Hiker	£229.95
R-103 GDC	£189.95
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T-212 GDC Torso-Pack	£79.95
T-214 GDC Torso-Pack	£99.95
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DH-423 Digital Holster	£27.95
DH-425 Digital Holster	£32.95
H-10 GDC Holster	£64.95
H-12 GDC Holster	£74.95
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C-58 GDC (4)	£39.95
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W-92 GDC Waist-Pack	£89.95
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### GT 1541T

4 Section

Traveller Tripod



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GT1550T Traveller c/w G1077M Head	£409.99
GT1581OT Ocean Traveller with Ocean G-Lock & Stainless Steel Casting	NEW
GT2941LVL Levelling with G-LOCK	£439.99
GK1580QR (GT1541 + GH1780QR KIT)	£539.95
GK2550EXQR (GT2531EX + GH2750QR + Spiked Feet Kit)	£593.95
GT1581 Ocean Traveller	NEW £799.95

#### Monopods

234 Monopod Tilt Head	£16.95
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6798 Black	£34.21
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6858 Neotec	£112.50
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055XB + 128RC Head (5)	£129.90
055XPROB	£119.95
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055CX3 CF 3 Section	£239.99
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337 Hotshoe Two Axis Bubble	£24.95
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MML3260B 4 Section Pro	£34.26
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#### Heads

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MH1302-652 Series II Ball with QR	£68.51
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#### Tripods

VT-806 Light Duty Photo/Video	£24.47
VT-808 Light Duty Photo/Video	£29.36
GTVT-809 Light Duty Photo/Video	£34.26
MT9241B 4 Section Aluminium	£77.99
MTL9251B 3 Section Aluminium	£78.00
MTL9351B 3 Section Alu Tripod	£87.99
MTL3261B 3 Section Alu with Vert	£92.98
MT8246B Carbon Pro Tripod	£95.08
MTL3361B 3 Section Aluminium	£107.66
GTMTL8351B 3 Section C/Fibre	£186.00

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## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£21.52 16ml	£3.90 20ml, 3 for £10.75	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£17.61 49ml	£4.89 50ml, 3 for £13.70	Photo 790, 870, 890, 895, 915
T009 Colour	£24.46 60ml	£4.89 70ml, 3 for £13.70	Photo 900, 1270, 1290
T026 Black	£19.56 16ml	£3.90 20ml, 3 for £10.75	Photo 810, 830, 830u, 925, 935
T027 Colour	£19.56 49ml	£4.89 50ml, 3 for £13.70	Photo 810, 830, 830u, 925, 935
T036 Black	£9.78 10ml	£3.90 13ml, 3 for £10.75	C42, C44, C46
T037 Colour	£11.73 25ml	£4.89 31ml, 3 for £13.70	C42, C44, C46
T040 Black	£19.56 17ml	£3.90 20ml, 3 for £10.75	C62, CX3200
T041 Colour	£19.56 37ml	£4.89 48ml, 3 for £13.70	C62, CX3200
T0331-336 Set of 7	£79.99	£29.35, 3 sets for £86.12	Photo 950, 960
T0331/2/3, each	£11.73 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 960
T0334/5/6, each	£11.73 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 960
T0341-347 Set of 7	£97.99	Not yet available.	Photo 2100
T0341/8, each	£11.73 17ml	Not yet available.	Photo 2100
T0342/3/4, each	£14.67 17ml	Not yet available.	Photo 2100
T0345/6/7, each	£14.67 17ml	Not yet available.	Photo 2100
T0441-454 Set of 4	£39.99	£14.67, 3 sets for £42.08	C64/66, C84/86, CX3600/3650/6400/6600
T0441 Black	£16.63 13ml	£4.89 23ml, 3 for £13.70	C64/66, C84/86, CX3600/3650/6400/6600
T0452/3/4, each	£9.78 8ml	£3.90 23ml, 3 for £10.75	C64/66, C84/86, CX3600/3650/6400/6600
T0481-486 Set of 6	£59.99	£19.56, 3 sets for £56.75	R200/220/300/320/340 RX500/600/620/640
T0481/2/3, each	£13.70 13ml	£3.90 23ml, 3 for £10.75	R200/220/300/320/340 RX500/600/620/640
T0484/5/6, each	£13.70 13ml	£3.90 23ml, 3 for £10.75	R200/220/300/320/340 RX500/600/620/640
T0540-549 Set of 8	£99.99	£35.22, 3 sets for £97.87	Photo R800, R1800
T0540 Gloss	£7.82 13ml	£3.90 23ml, 3 for £13.70	Photo R800, R1800
T0541/2/3/4, each	£13.70 13ml	£4.89 23ml, 3 for £13.70	Photo R800, R1800
T0547/8/9, each	£13.70 13ml	£4.89 23ml, 3 for £13.70	Photo R800, R1800
T0551-554 Set of 4	£27.99	£14.67, 3 sets for £42.08	Photo R240/245, RX420/425/520/525
T0551 Black	£8.80 8ml	£4.89 23ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
T0552/3/4, each	£8.80 8ml	£3.90 23ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
T0591-599 Set of 8	£92.99	Not yet available.	Photo R2400
T0591/2/3, each	£11.73 13ml	Not yet available.	Photo R2400
T0594/5/6, each	£11.73 13ml	Not yet available.	Photo R2400
T0597/7/8, each	£11.73 13ml	Not yet available.	Photo R2400
T0611-614 Set of 4	£27.99	£14.67, 3 sets for £42.08	D68/68, DX3800/3850/4200/4250/4800/4850
T0611 Black	£8.80 8ml	£4.89 23ml, 3 for £13.70	D68/68, DX3800/3850/4200/4250/4800/4850
T0612/3/4, each	£8.80 8ml	£3.90 23ml, 3 for £10.75	D68/68, DX3800/3850/4200/4250/4800/4850
T0711-714 Set of 4	£27.99	£14.67, 3 sets for £42.08	S20, SX100/200, D7950/120, DX4000/4400/5000/6000
T0711 Black	£8.80 7.4ml	£4.89 13ml, 3 for £13.70	S20, SX100/200, D7950/120, DX4000/4400/5000/6000
T0712/3/4, each	£8.80 5.5ml	£3.90 13ml, 3 for £10.75	S20, SX100/200, D7950/120, DX4000/4400/5000/6000
T0791-796 Set of 6	£69.99	Not yet available.	Photo 1400
T0791/2/3, each	£11.73 10ml	Not yet available.	Photo 1400
T0794/5/6, each	£11.73 10ml	Not yet available.	Photo 1400
T0801-806 Set of 6	£42.99	£19.56, 3 sets for £56.75	Photo R265/285/360, RX560/585/685
T0801/2/3, each	£8.80 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/685
T0804/5/6, each	£8.80 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/685
T0870-879 Set of 8	£75.99	Not yet available.	Photo R1900
T0870 Gloss	£7.82 11.4ml	Not yet available.	Photo R1900
T0871/2/3/4, each	£9.78 11.4ml	Not yet available.	Photo R1900
T0877/8/9, each	£9.78 11.4ml	Not yet available.	Photo R1900
T0961-969 Set of 6	£77.99	Not yet available.	Photo R2680
T0961/2/3, each	£9.78 11.4ml	Not yet available.	Photo R2680
T0964/5/6, each	£9.78 11.4ml	Not yet available.	Photo R2680
T0967/8/9, each	£9.78 11.4ml	Not yet available.	Photo R2680
T5591-6 Set of 6	£54.99	Not yet available.	Photo RX700
T5591/2/3, each	£11.73 13ml	Not yet available.	Photo RX700
T5594/5/6, each	£11.73 13ml	Not yet available.	Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

### WIDE FORMAT INK



EPSON Stylus Pro 3800	
T5801/5802/5803/5804/5805/5806/5807/5808/5809 80ml each	£44.03
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.03
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.48
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml	£44.03
T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.48
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£44.03
T6031/6032/6033/6034/6035/6036/6037/6128/6039 220ml	£69.48

Please call or check our website for further details

EADE. Prices may be subject to change, but hopefully not!

#### Canon Compatibles

BC13e Black 26ml	£2.92
BC13e CMY 15ml	£2.92
BC16 B/C/M/Y 15ml	£2.92
BC16 PC/PM/R/G 15ml	£2.92
PG18 Black 30ml	£5.87
CL18 Black 15ml	£4.89
CL18 B/C/M/Y 15ml	£4.89
CL18 PC/PM 15ml	£4.89
PG1521 Black 19ml	£5.87
PG1521 B/C/M/Y/G/Y 9ml	£4.89
BC110 Black (2 pack)	£4.89
BC115 Colour (2 pack)	£5.87
BC124 Black 9ml	£1.94
BC124 Colour 16ml	£2.92
PG37 Black 12ml	£9.78
PG50 Black 28ml	£12.71
CL38 Colour 12ml	£12.71
CL51 Colour 24ml	£14.67

#### HP Compatibles

No.15 Black 46ml	£4.89
No.21 Black 20ml	£7.82
No.22 Colour 24ml	£9.78
No.27 Black 24ml	£9.78
No.28 Colour 24ml	£12.71
No.45 Black 46ml	£4.89
No.56 Black 24ml	£9.78
No.57 Colour 24ml	£12.71
No.58 Photo 17ml	£12.71
No.78 Colour 45ml	£9.78
No.88XL Black 58ml	£9.78
No.88XL CMY 17ml	£8.80
No.110 Colour 12ml	£10.75
No.336 Black 10ml	£7.82
No.337 Black 24ml	£10.75
No.338 Black 24ml	£10.75
No.339 Black 34ml	£12.71
No.342 Colour 10ml	£10.75
No.343 Colour 21ml	£14.67
No.344 Colour 21ml	£12.71
No.350 Photo 21ml	£12.71
No.351 Black 20ml	£10.75
No.351 Colour 12ml	£10.75
No.363 Black 20ml	£6.84
No.363 CMY/PC/PM 8ml	£4.89
No.363 Set of 6	£24.46

#### Lexmark Compatibles

No.1 Cartridge	£10.75
No.2 Cartridge	£11.73
No.16 Black	£9.78
No.17 Black	£9.78
No.26 Colour	£12.71
No.27 Colour	£11.73
No.31 Photo	£11.73
No.32 Black	£11.73
No.33 Colour	£11.73
No.34 Black	£11.73
No.35 Colour	£12.71

#### Lexmark Originals

No.1 Colour	£16.63
No.14 Black	£16.63
No.15 Colour	£18.58
No.17 Black	£13.70
No.23 Black	£13.70
No.24 Colour	£14.67
No.27 Colour	£14.67
No.28 Black	£12.71
No.29 Colour	£13.70
No.31 Photo	£24.46
No.32 Black	£14.67
No.33 Colour	£16.63
No.34 Black	£20.54
No.35 Colour	£24.46
No.36 Black	£16.63
No.37 Colour	£18.58
No.43 Colour	£21.52
No.44 Black	£17.61

Many more in stock!

#### Brother Compatibles

LC900 Black	£3.90
LC900 CMY	£2.92
LC900 Set of 4	£11.73
LC970 Black	£3.90
LC970 CMY	£2.92
LC970 Set of 4	£11.73
LC1000 Black	£3.90
LC1000 CMY	£2.92
LC1000 Set of 4	£11.73
LC980 / 1100 Black	£3.90
LC980 / 1100 CMY	£2.92
LC980 / 1100 Set of 4	£11.73

Brother originals also in stock!

#### Kodak Original Ink / Paper

PH40 Printer/Dock Ink/Paper	£13.70
G500 Printer/Dock G Ink/Paper	£13.70
ESP Black Series 10 Ink	£9.84
ESP Colour Series 10 Ink	£9.78
ESP Black & Colour Ink	£15.65

Many more in stock!

### PHOTOGRAPHIC PAPERS



As an **Ilford Pro Centre**, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Sample Pack 16 sheets, 8 different papers!	£6.84
Smooth Gloss 290g, 6x4, 100 sheets	£14.67
Smooth Gloss 290g, 7x5, 100 sheets	£19.56
Smooth Gloss 290g, A4, 25 +10 Free	£9.78
Smooth Gloss 290g, A4, 100	£29.35
Smooth Gloss 290g, A3, 25 sheets	£20.54
Smooth Pearl 290g, A3+, 25 sheets	£22.51
Smooth Pearl 290g, 6x4, 100 sheets	£14.67
Smooth Pearl 290g, 7x5, 100 sheets	£19.56
Smooth Pearl 290g, A4, 25 +10 Free	£9.78
Smooth Pearl 290g, A4, 100	£29.35
Smooth Pearl 290g, A3, 25 sheets	£20.54
Smooth Pearl 290g, A3+, 25 sheets	£22.51
Gold Fibre Silk 310g, A4, 10 sheets	£10.75
Gold Fibre Silk 310g, A4, 50 sheets	£34.25
Gold Fibre Silk 310g, A3+, 10 sheets	£29.35
Gold Fibre Silk 310g, A3+, 50 sheets	£74.37
Heavyweight Matt 200g, A4, 50 sheets	£9.78
Heavyweight Matt 200g, A3+, 50 sheets	£26.42
Smooth Fine Art 190g, A4, 10 sheets	£9.78
Smooth Fine Art 190g, A3+, 10 sheets	£22.51
Smooth High Gloss 225g, A4, 25 sheets	£14.67
Smooth High Gloss 225g, A3+, 25 sheets	£38.16

ICC profiles available for all Ilford papers



As a **PermaJet Premier Stockist**, we supply the ENTIRE PermaJet range, including Traditional Baryta, Smooth and Textured Fine Art and Canvas. Below is just a small selection of our range.

Sample Pack 30 sheets, 21 different papers!	£14.67
Digital Gloss or Oyster 271g, 6x4, 50	£7.82
Digital Gloss or Oyster 271g, 7x5, 50	£10.75
Digital Gloss or Oyster 271g, A4, 50	£19.56
Digital Gloss or Oyster 271g, A3, 25	£21.52
Digital Gloss or Oyster 271g, A3+, 25	£29.35
Double Sided Oyster 285g, A4, 25	£26.42
Matt Proofing 160g, A4, 150	£19.56
Matt Plus 240g, A4, 25	£9.78
Matt Double Sided 220g, A4, 100	£21.52
Baryta Fibre Base Matt 271g, A4, 25	£18.58
Baryta Fibre Base Gloss 295g, A4, 25	£24.67
Baryta Fibre Base Royal 271g, A4, 25	£28.37
Smooth Fine Art Portfolio 200g, A4, 25	£19.56
Smooth Fine Art Portrait 300g, A4, 25	£26.42
Smooth Fine Art Omega 310g, A4, 25	£19.56
Textured Fine Art Artist 210g, A4, 25	£19.56
Textured Fine Art Museum 310g, A4, 25	£25.44
Textured Fine Art Parchment 285g, A4, 25	£21.52
Canvas Artistic 400g, A4, 10	£14.67
Canvas Photo Matt 350g, A4, 10	£16.63
Canvas Photo Semi-Gloss 350g, A4, 10	£17.61

ICC profiles available for all PermaJet papers

We also stock a comprehensive range of photographic papers from Canon, Epson, OrinK & Tetenal. Please check our website or give us a call if you need any help or advice.



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.72 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our showroom: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

**Premier**  
Ink & Photographic



## MEMORY

### Memory Cards

Below is just a small selection from the range of memory cards we stock from Sandisk, Kingston, Transcend, Fuji and Olympus. Full details on our website.



#### SD & SDHC

1GB Standard	£3.90
2GB Standard	£5.87
4GB SDHC Class 4	£8.80
4GB SDHC Class 6	£9.78
8GB SDHC Class 4	£18.58
8GB SDHC Class 6	£19.56
16GB SDHC Class 4	£29.35
16GB SDHC Class 6	£34.25
32GB SDHC Class 4	£CALL

#### MicroSD & MicroSDHC

1GB MicroSD	£3.90
2GB MicroSD	£5.87
4GB MicroSDHC	£8.80

#### Compact Flash

1GB Standard Speed	£9.78
1GB 133X 20MB/s	£11.73
2GB Standard Speed	£12.71
2GB 133X 20MB/s	£14.67
4GB Standard Speed	£14.67
4GB 133X 20MB/s	£16.63
8GB Standard Speed	£19.56
8GB 133X 20MB/s	£22.51
16GB 133X 20MB/s	£37.99
32GB 133X 20MB/s	£CALL

#### xD Picture Cards

256MB Fuji	£6.84
512MB Fuji	£8.80
1GB Fuji	£11.73
1GB Olympus	£12.71
2GB Fuji	£17.61
2GB Olympus	£19.56

#### Memory Stick Pro Duo

1GB MS Pro Duo	£11.73
2GB MS Pro Duo	£14.67
4GB MS Pro Duo	£22.51

#### Smart Media

128MB	£29.35
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#### USB Pen Drives

1GB USB Pen Drive	£4.89
2GB USB Pen Drive	£6.84
4GB USB Pen Drive	£8.80
8GB USB Pen Drive	£17.61
16GB USB Pen Drive	£34.25
32GB USB Pen Drive	£CALL

Huge range of memory in stock!

### Memory Cases

A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.



Vanguard  
4-card case & keychain  
£2.92



Kenro  
Memory Card & AA battery case  
£6.84

### Lithium

Energyizer Ultimate Lithium - the longest lasting AA and AAA batteries in the world!

AA Lithium Pack of 4	£6.84
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### Coin Cells & Other Batteries

CR123A Lithium Singles	£1.94
CR2 Lithium Singles	£1.94
2CR5 Lithium Singles	£3.90
CRV3 Lithium Singles	£5.87
CR1220, CR1616 Singles	£1.94
CR2025, CR2032 Singles	£1.94

Full range of coin cells in stock

### AA & AAA Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries, from Energizer, Duracell, and Sanyo.

AA 1300mAh Pack of 4	£2.50
AA 1300mAh Plus Charger	£7.82
AA 2500mAh Pack of 4	£8.80
AA 2500mAh Plus Charger	£9.78
AA 2800mAh Pack of 4	£8.80
AAA 600mAh Pack of 4	£2.50
AAA 1000mAh Pack of 4	£7.82

## BATTERIES

### Camera Batteries

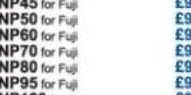
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected international battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.



NB-1L for Canon	£9.78
NB-2L/LH for Canon	£9.78
NB-3L for Canon	£9.78
NB-4L for Canon	£9.78
NB-6L for Canon	£9.78
NB-6L for Canon	£9.78
NB-7L for Canon	£9.78
BP-511 for Canon	£12.71
LP-E5 for Canon	£12.71
NP20 for Canon	£9.78
NP40 for Canon	£9.78
NP60 for Canon	£9.78
NP40 for Fuji	£9.78
NP45 for Fuji	£9.78
NP50 for Fuji	£9.78
NP60 for Fuji	£9.78
NP70 for Fuji	£9.78
NP80 for Fuji	£9.78
NP95 for Fuji	£9.78
NP120 for Fuji	£9.78
NP140 for Fuji	£12.71
NP150 for Fuji	£14.67
BP-DC2 for Leica	£9.78
BP-DC2 for Leica	£9.78
NP400 for Minolta	£12.71
EN-EL1 for Nikon	£9.78
EN-EL2 for Nikon	£9.78
EN-EL3/3A for Nikon	£9.78
EN-EL3 for Nikon	£15.65
EN-EL5 for Nikon	£9.78
EN-EL7 for Nikon	£19.56
EN-EL8 for Nikon	£9.78
EN-EL9 for Nikon	£12.71
EN-EL10 for Nikon	£9.78
EN-EL11 for Nikon	£9.78
EN-EL12 for Nikon	£9.78
Li10B/12B for Olympus	£9.78
Li40B/42B for Olympus	£9.78
Li50B for Olympus	£9.78
BLM-1 for Olympus	£12.71
BLS-1 for Olympus	£12.71
CGA-S005 for Panasonic	£9.78
CGR-S006 for Panasonic	£9.78
CGA-S007 for Panasonic	£9.78
CGA-S008 for Panasonic	£9.78
BCG100E for Panasonic TZ7	£19.56
BLB13 for Panasonic G1	£19.56
D-L12 for Pentax	£9.78
D-L17 for Pentax	£9.78
D-L18 for Pentax	£9.78
D-L150 for Pentax	£12.71
D-L178 for Pentax	£9.78
DB60 for Ricoh	£9.78
DB70 for Ricoh	£9.78
SLM-1137D for Samsung	£9.78
SLM-1674 for Samsung	£12.71
BD-1 for Sony	£19.56
BG-1 for Sony	£19.56
NP-FM55H for Sony	£19.56
NP-FM500H for Sony	£22.51

### Li-Ion Battery Charger

Compact and lightweight battery charger, suitable for digital camera batteries, such as those listed above. Complete with UK mains plug and a handy 12V car lead.



£14.67

### Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 30/40/50D	£99.82
+1x BP-511: £111.82 +2x BP-511: £123.82	
For Canon 350/400D	£59.69
+1x NB-2L: £68.69 +2x NB-2L: £77.69	
For Canon 450/1000D	£69.48
+1x LP-E5: £81.48 +2x LP-E5: £93.48	
For Nikon D40/D60	£59.69
+1x EN-EL3E: £71.69 +2x EN-EL3E: £83.69	
For Nikon D80/D90	£89.05
+1x EN-EL3E: £104.05 +2x EN-EL3E: £119.05	
For Nikon D200	£109.61
+1x EN-EL3E: £124.61 +2x EN-EL3E: £139.61	
For Nikon D300/D700	£138.97
+1x EN-EL3E: £153.97 +2x EN-EL3E: £168.97	
For Sony A200/A350	£74.37
+1x EN-EL3E: £89.37 +2x EN-EL3E: £104.37	

Many more in stock!

## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters



#### P-Type Adapter Rings

49mm Adapter Ring	£4.89
52mm Adapter Ring	£4.89
55mm Adapter Ring	£4.89
58mm Adapter Ring	£4.89
62mm Adapter Ring	£4.89
67mm Adapter Ring	£4.89
72mm Adapter Ring	£4.89
77mm Adapter Ring	£4.89
82mm Adapter Ring	£4.89

#### P-Type Holders

Holder Standard	£5.87
Holder Wide Angle	£9.78
Hood Modular	£9.78
Hood Bellows	£34.25
A to P Type Adapter	£9.78

#### P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder.



£34.25

#### P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters



£9.78

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

#### P-Type Neutral Density Filter Kit

£39.95

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £39.95 - saving £6 on the individual prices.

## LENS HOODS & CAPS

### Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods compatible with Canon and Nikon lenses.

ES-62 Canon 50/1.8	£12.71
ES-7111 Canon 50/1.4	£12.71
ET-60 Canon 75-300/4-5.6	£12.71
ET-65B Canon 70-300/4-5.6	£12.71
ET-6511 Canon 85/1.8	£13.70
ET-67 Canon 100/2.8 Macro	£13.70
ET-67B Canon 60/2.8	£13.70
EW-60C Canon 18-55	£9.78
EW-63B Canon 28-105	£12.71
EW-78B Canon 17-85	£13.70
EW-78B1 Canon 28-135	£13.70
EW-78D Canon 18-200	£12.71
EW-83E Canon 17-40/4.0	£14.67
EW-83F Canon 24-70/2.8	£17.61
EW-83J Canon 17-55/2.8	£15.65
HB-25 Nikon 24-85, 24-120	£14.67
HB-35 Nikon 18-105, 18-135	£9.78
HB-45 Nikon 18-55	£9.78

Many more sizes in stock!

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.84
55mm Shaped Petal Hood	£6.84
58mm Shaped Petal Hood	£6.84
62mm Shaped Petal Hood	£7.82
67mm Shaped Petal Hood	£7.82
72mm Shaped Petal Hood	£9.78
77mm Shaped Petal Hood	£9.78
82mm Shaped Petal Hood	£11.73
46mm Rubber Hood	£3.90
52mm Rubber Hood	£3.90
55mm Rubber Hood	£3.90
58mm Rubber Hood	£3.90
62mm Rubber Hood	£4.89
67mm Rubber Hood	£4.89
72mm Rubber Hood	£5.87
77mm Rubber Hood	£5.87

### Lens Caps

30mm, 37mm, 40mm, 43mm, 48mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.90 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SPIRIT LEVELS

### Hot Shoe Spirit Level

This double-axis spirit level simply mounts onto the hot shoe of any standard SLR or DSLR camera.



Not suitable for Sony or Minolta cameras.

£8.80

### Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.35

## CLEANING

### Cleaning Kit

4-in-1 lens cleaning kit comprising: small blower brush, lens solution, lint free tissues, and pack of cotton cleaning buds.



Small Hurricane Blower £1.94  
Large Hurricane Blower £3.90

### Kenair

Kenair compressed air is used to blow dust, dirt and other unwanted particles from your delicate camera equipment and accessories.



Kenair Master Kit £13.70  
Kenair Spare Aerosol £7.82

## SCREW-TYPE FILTERS

### KOOD

Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.



#### UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.87
52mm UV / Haze	£5.87
55mm UV / Haze	£6.84
58mm UV / Haze	£7.82
62mm UV / Haze	£8.80
67mm UV / Haze	£9.78
72mm UV / Haze	£11.73
77mm UV / Haze	£14.67
82mm UV / Haze	£17.61
86mm UV / Haze	£22.51

More sizes in stock, from 24 to 96mm!

#### Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarising	£17.61
52mm Circular Polarising	£17.61
55mm Circular Polarising	£19.56
58mm Circular Polarising	£21.52
62mm Circular Polarising	£24.46
67mm Circular Polarising	£27.39
72mm Circular Polarising	£34.25
77mm Circular Polarising	£39.13
82mm Circular Polarising	£44.03
86mm Circular Polarising	£48.93

More sizes in stock, from 27 to 96mm!

#### Skylight Filters

These work in a very similar way to a UV filter, but have a pinkish tinge to add a gentle warmth to your photos.

46mm Skylight	£6.84
52mm Skylight	£6.84
55mm Skylight	£7.82
58mm Skylight	£8.80
62mm Skylight	£9.78
67mm Skylight	£10.75
72mm Skylight	£12.71
77mm Skylight	£15.65
82mm Skylight	£18.58
86mm Skylight	£24.46

More sizes in stock, from 30 to 105mm!

#### Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.44
55mm Close-Up Set	£28.37
58mm Close-Up Set	£32.29
62mm Close-Up Set	£37.18
67mm Close-Up Set	£44.03

More sizes in stock, from 46 to 77mm!

#### Neutral Density Filters

These reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.75
55mm ND4 / ND8	£12.71
58mm ND4 / ND8	£14.67
62mm ND4 / ND8	£16.63
67mm ND4 / ND8	£19.56
72mm ND4 / ND8	£24.46
77mm ND4 / ND8	£29.35





# Lowering the Cost of Photography

We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!

Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

01926 339977

www.premier-ink.co.uk

## FLASH DIFFUSERS

### Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc  
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc  
Size 3: 68-72 x 46-49mm Nikon SB600, 27, 28, etc  
Size 4: 73-77 x 46-49mm Canon 560EX, 580EX, etc

£29.95

### Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused but effective even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range available:

380: (for Canon 380EX)  
420: (for Canon 420EX)  
430: (for Canon 430EX, 430EXII)  
580: (for Canon 580EX, 580EXII)  
600: (for Nikon SB600)  
800: (for Nikon SB800)  
900: (for Nikon SB900)

£10.95

### Camera Built-in Flash Diffuser Set

A flash diffuser that slots onto the camera hotshoe, and mounts a contoured diffuser plate in front of the built-in flash on SLR cameras. Not compatible with Sony cameras.

£9.95

Height adjustable, and supplied with neutral, amber, and blue diffuser plates.

## RING FLASH

### Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro/Close-up photography due to the flash light being positioned directly between the camera lens and subject for even illumination. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

£105.95

## FLASH GUNS

### Nissin SPECIAL OFFER

**TWENTY FREE AA BATTERIES**  
...worth £15 with every Nissin Flash Gun!

#### Nissin DA466 Speedlite (GN:33)

An advanced and versatile flash gun, with a guide number of 33m/ISO100, 46m/ISO200 at 1/500m. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £139.94 Save: £50.99

£88.95

**TWENTY FREE AA BATTERIES**

#### Nissin DI622 Speedlite (GN:44)

An impressively powerful flash gun, with a guide number of 44m/ISO100, 62m/ISO200 at 1/500m. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless remote slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £156.58 Save: £56.63

£99.95

#### Nissin DI866 Speedlite (GN:60)

The Nissin DI866 Professional Flashgun is an extremely powerful flashgun (guide number of 60m/ISO100) with an easy to read LCD panel, making this advanced unit very easy to use. Designed for use with Canon and Nikon digital SLRs, the Nissin DI866 fully supports Canon's E-TTL and Nikon's TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fit in flash unit, the Nissin DI866 is the flashgun professionals have been waiting for. A built in USB port means upgrades can be downloaded via an internet connection.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

£249.95

**TWENTY FREE AA BATTERIES**

#### Nissin SC-01 Universal Flash Shoe Cord

An incredibly useful Universal Flash Shoe Cord, with 1.5m coiled cable, allowing off camera flash photography. It has a multiple pin configuration, allowing it to retain full TTL compatibility between camera and flash on Canon, Nikon, Fujifilm, Pentax and Samsung DSLRs. The TTL shoe which fits to the main camera body features a secondary hot shoe enabling you to attach 2 flash units, one on the top of the camera and another off to the side.

£47.95

We stock Metz flash guns for Canon, Nikon, Sony, Samsung, Olympus and Pentax

#### 36 AF-4

Guide Number: 36m / ISO100

£72.95

#### 48 AF-1

Guide Number: 48m / ISO100

£175.95

#### 58 AF-1

Guide Number: 58m / ISO100

£289.95



### Sahara 115F



The Naneu Sahara 115F Messenger Bag is a water-resistant Kodra bag designed to carry a pro digital camera with lenses and accessories plus a laptop computer with a screen up to 15.4". It has an expandable main compartment that holds a removable thickly-padded camera insert and a dedicated heavily-padded back compartment that carries most 15.4" wide screen laptop computers. The bag has 3 front belted pockets with snap-closures, an interior touch fastener document pocket, an interior MP3 player pocket with headphone slot and built-in concealed water bottle holder. The bag is carried by a top handle, an attached adjustable shoulder strap, or a trolley slot to fit over the handle of rolling luggage. Available in Green (as shown) or Black.

Exterior Dimensions: 44.4 x 29.2 x 22.9cm

Interior Dimensions: 43.2 x 28.0 x 2.86cm

Laptop Compartment: 38.1 x 24.1 x 15.2cm

£59.95

### Adventure K3L

A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Far too many features to list!

Exterior Dimensions: 30.5 x 36.8 x 48.3cm

Interior Dimensions: 28.0 x 3.8 x 35.6cm

Laptop Compartment: 16.5 x 29.2 x 15.2cm

£69.95

### UrbanGear U30

The U30 is a lightweight camera backpack that can hold a plethora of equipment: the main compartment can accommodate a DSLR (such as the Nikon D60 or Canon 1000D) with up to a 70-200 lens attached, as well as 2-3 additional lenses and a flash. Range of colours available.

External Dimensions: 25.4 x 29.2 x 20.3cm

Interior Dimensions: 22.9 x 26.7 x 11.4cm

£32.95

### UrbanGear U60

Medium sized camera backpack, capable of holding a medium-sized DSLR with 80-400 lens attached. The camera compartment is also removable. Available in black or blue.

External Dimensions: 30.5 x 26.0 x 19.0cm

Interior Dimensions: 26.7 x 24.8 x 12.7cm

£47.95

### UrbanGear U120

Large camera backpack, capable of holding a full camera system with accessories, with a separate compartment for a 15" laptop. Available in black or blue.

External Dimensions: 44.5 x 31.8 x 28.6cm

Interior Dimensions: 36.2 x 26.7 x 13.3cm

£69.95

### Traveller TS25

Small shoulder bag with carrying handle, designed to hold a small DSLR with kit lens, plus accessories. Available in black or blue.

External Dimensions: 31.7 x 19.7 x 17.8cm

Interior Dimensions: 19.1 x 14.9 x 8.9cm

£19.95

The range of Naneu bags are on display and available to try in our showroom in Leamington Spa.



### Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate and compartments keep your accessories safe, tidy and well protected. Phenomenal value.

Peking 17

Exterior Dimensions: 20.0 x 17.0 x 14.0cm

Interior Dimensions: 17.5 x 10.0 x 8.0cm

Peking 21

Exterior Dimensions: 29.0 x 22.0 x 17.0cm

Interior Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25

Exterior Dimensions: 34.0 x 23.0 x 19.5cm

Interior Dimensions: 25.0 x 17.0 x 12.0cm

## LIGHT METERS

## SEKONIC

### Sekonic L208 TwinMaster

Analogous, incident and reflected, ambient light only

£69.95

### Sekonic L308S FlashMate

Digital, incident and reflected, ambient and flash light

£129.95

### Sekonic L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head

£209.95

We are an official Authorised Sekonic Demonstration Centre, and have the Sekonic range on display and available for demonstration in our showroom in Leamington Spa.

### Sekonic L398A Deluxe III

£132.95

### Sekonic L758DR DigitalMaster

£439.95

We are proud to announce that we have been appointed as an Authorised Billingham Specialist Centre.

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection at the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

### The Hadley Original

£99.95

### The Billingham 5 Series

£179.95

£189.95

£214.95

£229.95

£179.95

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£214.95

£229.95

## WIRELESS TRIGGERS

### PocketWizard

Full range of PocketWizard triggers and cables in stock.

PocketWizard Plus II

£169.95

PocketWizard Plus II Twin Set

£319.95

PocketWizard MultiMax

£229.95



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.72 per order. All prices include VAT at 15%, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our new showroom: Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

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Ink & Photographic

## TRIPODS, MONOPODS & HEADS

**Manfrotto**  
Exquisite Italian design, beautifully engineered.  
The unique Q90 system allows the central column to be positioned vertically or horizontally.

### MANFROTTO TRIPODS

<b>190XPROB Tripod</b> Aluminium 3-section legs, Q90 column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £92.95	<b>055XPROB Tripod</b> Aluminium 3-section legs, Q90 column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £115.95
<b>190XB Tripod</b> Aluminium 3-section legs, standard column Weight: 1.80kg Load: 5.0kg Folded: 53cm Height: 146cm £87.95	<b>055XB Tripod</b> Aluminium 3-section legs, standard column Weight: 2.30kg Load: 7.0kg Folded: 61cm Height: 178cm £107.95
<b>190CXPRO3</b> Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £209.95	<b>190CXPRO4</b> Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £219.95
<b>055CXPRO3</b> Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £249.95	<b>055CXPRO4</b> Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £259.95

### MANFROTTO MONOPODS

<b>679B Monopod</b> Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £34.95	<b>680B Monopod</b> Aluminium 4-section Weight: 0.63kg Load: 12.0kg Folded: 51cm Height: 154cm £41.95	<b>681B Monopod</b> Aluminium 3-section Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm £42.95
<b>776YB Monopod</b> Aluminium 4-section Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm £29.95	<b>694CX Monopod</b> Carbon Fibre 4-section Weight: 0.59kg Load: 5.0kg Folded: 54cm Height: 165cm £119.95	<b>695CX Monopod</b> Carbon Fibre 5-section Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm £129.95

### MANFROTTO HEADS

<b>482 Ball Head</b> non quick-release 1/4" thread Weight: 0.12kg Load: 2.0kg £23.95	<b>234 Tilt Head</b> Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.95	<b>234RC Tilt Head</b> with RC2 quick release Weight: 0.27kg Load: 2.5kg £22.95
<b>484RC2 Ball Head</b> with RC2 quick release Weight: 0.32kg Load: 4.0kg £38.95	<b>486RC2 Ball Head</b> with RC2 quick release Weight: 0.46kg Load: 6.0kg £46.95	<b>488RC2 Ball Head</b> with RC2 quick release Weight: 0.67kg Load: 8.0kg £69.95
<b>804RC2 Pan / Tilt</b> with RC2 quick release system Weight: 0.79kg Load: 4.0kg £50.95	<b>808RC2 Pan / Tilt</b> with RC2 quick release system Weight: 1.42kg Load: 8.0kg £89.95	<b>200PL14 Plate</b> space quick release plate for heads using the RC2 system £11.95
<b>056 3D Head</b> non quick-release 1/4" thread Weight: 0.50kg Load: 3.0kg £23.95	<b>460MG 3D Head</b> magnesium, with quick release Weight: 0.43kg Load: 3.0kg £61.95	This is just a small selection of the Manfrotto range now available to try in our new showroom in Leamington Spa

## SHUTTER RELEASES

**hähnel**

### Hähnel Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 80 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources. Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.



£47.95

### Hähnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions.

£19.95

Available for Canon, Nikon, Sony, Olympus, and Pentax.

**Seculine**

### Seculine Twin-1 ISR Interval Shutter Release

The new Seculine Twin-1 ISR is a wired interval shutter release with a built in timer and large, clear, easy to read LCD display. Easy variable interval time setting - from 1 sec to 99 hours, 99 minutes and 99 seconds. Can be set to take up to 9999 shots in one session. Multiple exposure option. Convenient navigation button. Shutter lock for bulb shooting. Half shutter release control. Intuitive beep sound indication. Available for Canon, Nikon, Sony, Fujifilm, Pentax and Samsung.



£49.95

**VANGUARD**

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - these are true professional specification tripods!

2009 AWARDS  
**TIPA**  
BEST ACCESSORY



£119.95

### VANGUARD TRIPODS

<b>AltaPro 263A Tripod</b> Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column. Weight: 2.05kg Load: 7.0kg Folded: 63cm Height: 169cm £119.95	<b>AltaPro 264A Tripod</b> Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column. Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 159cm £129.95
<b>AltaPlus 263A Tripod</b> Aluminium 3-section legs, magnesium canopy, standard central column. Weight: 1.59kg Load: 5.0kg Folded: 63cm Height: 181cm £89.95	<b>AltaPlus 264A Tripod</b> Aluminium 4-section legs, magnesium canopy, standard central column. Weight: 1.64kg Load: 5.0kg Folded: 53cm Height: 171cm £99.95
<b>AltaPlus 233A</b> Aluminium 3-section legs, standard column. Weight: 1.21kg Load: 3.0kg Folded: 52cm Height: 142cm £54.95	<b>AltaPlus 235A</b> Aluminium 5-section legs, standard column. Weight: 1.17kg Load: 3.0kg Folded: 40cm Height: 122cm £74.95
<b>AltaPlus 224C</b> Carbon Fibre 4-section legs, standard column. Weight: 0.92kg Load: 3.0kg Folded: 41cm Height: 125cm £179.95	<b>AltaPlus 254C</b> Carbon Fibre 4-section legs, standard column. Weight: 1.24kg Load: 5.0kg Folded: 48cm Height: 153cm £199.95

### VANGUARD HEADS

<b>SBH30 Ball Head</b> Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate. Weight: 0.22kg Load: 5.0kg £42.95	<b>SBH50 Ball Head</b> Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate. Weight: 0.25kg Load: 6.0kg £49.95	<b>SBH100 Ball Head</b> Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £64.95
<b>MONOPODS</b>	<b>PH21 Pan / Tilt</b> 2-way fluid head, magnesium, spirit level, quick release. Weight: 0.35kg Load: 3.0kg £34.95	<b>PH31 Pan / Tilt</b> 2-way fluid head, magnesium, spirit level, quick release. Weight: 0.43kg Load: 5.0kg £54.95
<b>AP284 Monopod</b> Aluminium 4-section legs. Weight: 0.51kg Load: 8.0kg Folded: 51cm Height: 157cm £33.95	<b>PH22 Pan / Tilt</b> 3-way fluid head, magnesium, spirit level, quick release. Weight: 0.34kg Load: 3.0kg £34.95	<b>PH32 Pan / Tilt</b> 3-way fluid head, magnesium, spirit level, quick release. Weight: 0.42kg Load: 5.0kg £54.95
<b>AP324 Monopod</b> Aluminium 4-section legs. Weight: 0.66kg Load: 12.0kg Folded: 57cm Height: 166cm £39.95	This is just a small selection of the Vanguard range now available to try in our new showroom in Leamington Spa	

**KOOD**

A range of sturdy, value-for-money Tripods, Monopods and Ball Heads.

### KOOD MONOPODS & TRIPODS

<b>C324 Monopod</b> Aluminium 3-section Weight: 0.57kg Load: 8.0kg Folded: 54cm Height: 169cm £78.95	<b>A284 Tripod</b> Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.95	<b>CF284 Tripod</b> Carbon Fibre 4-section Weight: 1.69kg Load: 8.0kg Folded: 56cm Height: 160cm £197.95
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### KOOD HEADS

<b>BH02 Ball Head</b> Quick release plate, spirit level, 360 degree rotation, dual control knobs. Weight: 0.21kg Load: 6.0kg £22.95	<b>BH22 Ball Head</b> Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.40kg Load: 8.0kg £31.95	<b>BH52 Ball Head</b> Heavy duty sliding quick release plate, 360 degree rotation, triple control knobs. Weight: 0.37kg Load: 8.0kg £33.95
<b>BH05 Ball Head</b> Weight: 0.30kg Load: 8.0kg £26.95	<b>BH25 Ball Head</b> Weight: 0.53kg Load: 12.0kg £35.95	<b>BH55 Ball Head</b> Weight: 0.51kg Load: 12.0kg £38.95
<b>BH08 Ball Head</b> Weight: 0.49kg Load: 12.0kg £29.95	<b>BH28 Ball Head</b> Weight: 0.74kg Load: 18.0kg £45.95	<b>BH58 Ball Head</b> Weight: 0.72kg Load: 18.0kg £49.95

**gorillapod**

### Gorillapod Original (GP1)

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.  
Weight: 0.04kg  
Load: 0.35kg  
£13.95

### Gorillapod SLR (GP2)

An sturdier gorillapod, designed to take an SLR camera.  
Weight: 0.16kg  
Load: 0.7kg  
£29.95

### Gorillapod SLR-ZOOM (GP3)

An even sturdier gorillapod, designed to take an SLR camera with zoom lens.  
Weight: 0.24kg  
Load: 3.0kg  
£34.95

### Gorillapod FOCUS (GP8)

The Gorillapod Focus, designed for professionals, is the biggest and strongest Gorillapod yet - featuring machined, polished aluminium sockets.  
Weight: 0.5kg  
Load: 5.0kg  
£92.95

**TrekTech OPTERA**

### TrekTech Optera 460

The Optera 460 is the next generation of portable tripods - capable of holding 5kg. The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! The D-ring cord system attaches to the legs, ensuring that they will not slip out. A camera is attached using TrekTech's clever magnetic quick release system, and two MagAdapter fabric release plates are supplied.

Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

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**TrekTech**

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose tripod with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable trekking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

### TrekPod II - £69.95

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 148cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

### TrekPod GO - £129.95

The TrekPod GO is a more compact than the TrekPod II, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a tripod case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount ball head that comes as part of the package, it is able to support 4kg.

### TrekPod XL - £259.95

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO. It includes the larger MagMount PRO ball head.

<b>MagMount</b> The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg. £24.95	<b>MagMount STAR</b> The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg. £34.95	<b>MagMount PRO</b> Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg. £64.95
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UV / Sky	Pro I D UV or SKY	Pro I D Protect	Circ Pol	Pro I D Circ Pol	YGOR, 81A,B,C, CU
49mm	£14	£34	£36	£68	£16
52mm	£16	£36	£37	£70	£18
55mm	£17	£36	£32	£80	£20
58mm	£19	£38	£34	£85	£24
62mm	£24	£44	£38	£94	£30
67mm	£30	£49	£42	£114	£38
72mm	£39	£55	£45	£132	£46
77mm	£47	£59	£49	£149	£56
82mm	£66	£89	£60	£160	£79
86mm	£85	£119	£85		
95mm	£110				



**WANTED USED EQUIPMENT** 3 month warranty on most equipment listed. P&P Extra.

<p><b>ALL DIGITAL</b> <b>CANON</b> 1DS MKIII box .£3699 1DS MKII .£2499 1DIII box .£1999 1D MKIII body M-£1699 1D MKIII body L-£1599 1D MKII .£999-1499 5D body .£799-999 40D body .£499 450D body .£369 30D body box .£369 400D body .£279 20D body .£249 350D body .£229 100D body .£199 300D body .£169 D30 body .£149 BG-E3 .£79 BG-E4 .£139 BG-E5£99 <b>FUJI</b> S2 body box .£249 <b>MINOLTA/SONY</b> Sony A700 body .£POA Sony A200 body .£199 Sony A100 body .£POA Sony 16-80 F3.5/4.5APO Sony VGB3 grip .£99 Minolta VC7D grip £179 <b>NIKON</b> D300 body .£969 D2XS body box .£899 D2HS body .£899 D2H body scruffy .£199 D80 body M-£419 D70 body .£199 D50 body box .£179 MBD-200 (D200) .£110 MB-D100 box .£69 EH-4 £39 EH-5 £49 MH-16 charger .£89 WT1A box .£149 WD2 transmitter .£179 GP-1 box .£179 <b>OLYMPUS</b> 8 F3.5 fisheye M-£499 TC07-14B .£49 WC07-0AB .£49 <b>PANASONIC</b> Lumix DMC L1K .£599 <b>PENTAX</b> K10D body box .£299 18-55 F3.5/5.6 .£49 <b>SIGMA</b> SD9 body .£149 <b>5x4 &amp; 6x9</b> Cambo SC4 etc .£249 Ebony SW54 M-£1299 Ebony 452 ext back £299 Horseman 54 LX .£379 Horseman 6x9 RFLH .£199 Toyo 54 mono G .£349 Wista 45DX .£699 Schneider 80 F4.5 Super Symmar XL M-£999 Schneider 150 F5.6 Symmar L APO MC M-£999 120 F5.6 APO Symmar £229 210 F5.6 APO Symmar £249 Fuji quick load film holder II .£139 Polaroid 545 Pro .£109 Polaroid 545i back .£99 Polaroid 545i back .£79 BDS Fidelity SX4 each .£8 <b>BAGS - LOWEPRO</b> Flipside 400AW .£69 Magnum AW .£79 Mini Trekker AW .£459 Rover Plus AW .£69 Stealth Rep 400AW £49 Sup Trek AWII £199-£249 Trekker AWII .£129 Kata R106 mint .£169 Peli 1550 orange .£99 <b>BRONICA ET/ETRSI</b> ETRSI comp M-£329 ETRSI comp .£299 ETRSI body .£149 ETRSI body .£69 Rotary prism .£99 Plain prism E .£69 AEIII prism .£229 AEIII prism to CLEARAR 40 F4 PE .£279 40 F4 PE .£149 45-90 F4.5/5.6 PE £399 50 F2.8 PE M- box £299 50 F2.8 PE .£249 50 F2.8 PE M- .£329 100 F4 PE macro £279 100-220 F4.8 M- .£599 150 F3.5 PE Mint .£199 150 F3.5 E .£99 200 F4.5 PE .£249 200 F4.5 E .£169 2x converter E .£99</p>	<p>Ext Tube E14 .£79 All 120 Backs .£49 All Polaroid backs .£39 Speed grip to CLEARAR Metz SCA 386 .£49 Pro lens hood E .£69 Most hoods each .£24 M bracket .£49 <b>BRONICA SQ/SQAI</b> SQAI body .£299 SQ body .£299 CDS Chimney .£99 AE Prism .£149 45° S Prism .£99 40 F4 S macro .£299 2x extender S .£129 50 F3.5 S .£129 50 F3.5 S .£129 65 F4 PS .£169-199 110 F4 PS macro .£299 135 F4 PS .£299 150 F4 PS M- box .£199 150 F4 PS .£179 150 F3.5 S .£99 200 F4.5 S .£149-199 2x ext PS M- .£299 2x extender S .£129 S18 or S36 ext tube £129 SQAI 120 .£69 220 back .£29 120J back (645) .£69 135N back .£79 Polaroid Back .£39 Speed grip .£59 Macro auto bellows £199 Hood 50 F3.5 PS .£35 Hood 105-150 S .£20 Hood 65-80mm .£20 Metz SCA 386 .£49 <b>BRONICA GS1 6x7</b> 65 F4 PG .£199 250 F5.6 PG .£279 Polaroid back .£39 Pro shade .£69 <b>CANON AF</b> EOS 1V HS mint .£899 EOS 1V body mint £799 EOS 1V body £499-699 EOS 1N RS body .£399 EOS 1N RS body .£199 EOS 1N HS body 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£179 1.4x extend MKII £179 2x extend MKII .£239 Tripod mount AW .£69 <b>SIGMA CAF</b> 100-20 F4.5/5.6 EX DC £329 12-24 F4.5/5.6 EX DGES£29 28-300 F3.5/5.6 DG £149 50-150 APO DC£349/£399 70-300 F4/5.6 DG £139 120-300 F2.8 EX DG£1399 135-400 F4.5/5.6 £279 170-500 F5.6/3 .£369 400 F5.6 APO mac£199</p>	<p>500 F7.2 not digi .£149 2x conv EF .£139 <b>OTHER CAF</b> CZ 85mm F1.4 M- £799 TAM 17-50 F2.8 XR DiI£269 TAM 19-35 F3.5/4.5 .£69 TAM 28-75 F2.8 .£249 TAM 28-200 XR Di box£139 TAM 90 F2.8 Di M-£279 TAM 200-500 F5.6 .£299 TAM 200-500 F5.6/3 £499 Teleplus 2x MC7 .£69 TOK 20-35 F3.5/4.5 £99 <b>CANON FLASH</b> 300EZ .£29 380EZ £119 420E .£119 430EZ £129 540 EZ .£99 550EZ £219 580EX .£249 580EX MKII box .£299 MP1-E4 .£99 CR14EX ringflash .£349 SB-E2 transm box .£99 <b>ACCESSORIES</b> SC-E2 .£119 ERA-E1 .£99 LC-5 set .£249 PBE-2 drive .£149 PBE-1 drive .£49 V10-Grip EOS 5 .£25 60 T3 Remote (Fits 90, EOS 1N, 5 etc) £15 Polaroid back for 1N£69 Command back E .£39 TC-80N3 .£69 GR-200 grip .£20 <b>CANON FD</b> F1N + AE p + power finder FN .£349/£399 Action finder F1N £149 T90 body .£169 A1 body TO CLEAR £99 T70 body .£49 AE-1 P body chr .£49 AE-1 P chr body .£79 EF body .£99 <b>FD LENSES</b> 17 F4 .£399 20 F2.8 .£399 20-35 F3.5 L .£329 24 F2.8 .£399 28 F2.8 .£399 35 F2.8 .£49 35-70 F4 .£39 35-70 F3.5/4.5 .£39 35-105 F3.5/4.5 58mm£69 35-105 F3.5 (72mm)£59 50 F1.4 .£69 50 F1.8 £20 50 F2 £20 50 F3.5 macro .£99 70-150 F4 .£39 70-210 F4 .£39 75-200 F4.5 .£69 80-200 F4 .£69 100 F2.8 .£169 100 F2.8 M- .£199 100-200 F5.6 .£99 100-300 F5.6 .£99 200 F2.8 .£199 300 F4 .£199 500 F8 .£199 1.4x extender A .£129 2x extender A .£129 2x extender B .£79 <b>BL LENSES</b> 24 F2.8 £49 28 F3.5 £29 28 F2 .£149 35 F2 .£89 35-70 F2.8/3.5 .£129 50 f1.8 .£20 135 F2.8 3 cam .£149 Angle finder .£79 <b>LEICA M/COMPACT</b> 50 F2.8 blk M- .£499 Minilux + ERC .£169 <b>LIGHTMETERS</b> Kento KFT110 Mint £169 Minolta Flash meter£299 Polaris flashmeter .£79 Sekonic L308 Blk .£99 Shepherd EM170 .£49 <b>MAMIYA 645 AF</b> 645 AF comp .£499 120 insert .£69 <b>MAMIYA 645 MF</b> 645 Pro TL + FE401 + 80 + winder + back .£549 645 Pro TL inc 80 + plain prism, back + winder £449 645 Pro SV kit inc 80 + prism + winder .£449 645 Pro inc 80 + RFH + FE401 .£449 645 Pro TL body .£269 645 Pro body .£229 645 Super body .£99 120 back .£39 Polaroid back HP401 £59</p>	<p>135 back .£79 120 or 220 insert ea £29 FE401 prism M-£279 Plain prism (Super) .£59 Plain prism early .£99 AE Prism Super .£169 WLF 645 Super/Pro .£79 WLF early .£79 Angle finder .£149 Winder .£79 45 F2.8 N M- box .£299 50 F4 shift M- box £499 50 F4 shift .£399 55-110 F4.5 N M- £379 55-110 F4.5 N .£249 55 F2.8 N .£199 80 F2.8 N .£99 105-210 F4.5 ULD M-£379 150 F2.8 A .£249 150 F4 C .£99 Extension tubes 1, 2 or 3S each .£49 Teleplus 2x conv .£69 <b>MAMIYA TLR 6x6</b> C330F body .£169 C330S body .£199 135 F4 .£129 Porroflex .£49 <b>MAMIYA 7 RF 6x7</b> 7l body black .£699 7 body .£379 43 F4.5 box M-£869 50 F4.5 + VF M-£749 50 F4.5 + VF .£499 65 F4 box .£599 85 F4 box .£429 150 F4.5 L M-£469 50/210 VF .£149 Polarising filter .£110 Paraflex .£69 <b>MAMIYA RB 6x7</b> RB Pro SD + RFH + 90 F3.5 KL .£499 Pro SD + 90 F3.8 C + RFH .£399 RB Pro S + 90 + RFH .£299 Pro SD body .£299 Pro S body .£179 Pro SD RFH .£99 120 RFH .£49 Polaroid back .£69 Prism early .£99 Mag hood .£69 Multi angle grip .£69 Pistol grip .£20 37 F4.5 fisheye .£499 50 F4.5 C .£199 65 F4 KL mint box £299 65 F4.5 C .£199 90 F3.5 KL lovely .£279 150 F4 mint box .£199 180 F4.5 KL mint .£299 180 F4.5 C .£149 210 F4.5 APO KL M-£399 F4 body box .£249 F4 body M-£199 <b>MAMIYA RZ 6x7</b> RZ67 Pro II inc 11 + RFH .£699 RZ Pro + 127 + RFH£499 RZ Pro + 90 + RFH£379 RZ Pro II body .£379 RZ Pro body .£239 AE prism FE701 .£299 AE prism not FE701 £149 WLF .£69 120 Pro II RFH .£79 120 Pro RFH .£49 Polaroid back .£49 Winder I .£49 50 F4.5 W .£279 50 F4.5 tatty .£199 65 F4 .£399 75 F4.5 Shift .£499 150 F3.5 scruffy .£149 180 F4.5 W N M-£199 180 F4.5 W .£169 250 F4.5 .£199 Ext Tube 1 or 2 ea .£99 <b>MAMIYA PRESS</b> 100 F3.5 blk .£79 <b>METZ FLASH</b> 45-CL1 NiCad .£79 45-CL4 A4 mint .£129 45-CL4 NiCad mint£149 45-CL4 NiCad .£129 70-300 F4.5/5.6 G .£79 80-200 F2.8 AFDN .£699 80-400 F4.5/5.6 AFD £849 55 F2.8 PC M- .£899 Dyn 700S1 + VG700 £799 Dyn 505S1 Super .£69 Dyn 300S1 Super .£39 TC21EII M-£259 TC20E .£199 TC20EII box .£249 <b>SIGMA NAF</b> 18-125 F3.5/5.6 OS £210 18-200 F3.5/5.6 M-£169 24-135 F2.8/4.5 .£199</p>	<p>28-105 F3.5/4.5 .£99 35-80 F4/5.6 .£29 70-200 F2.8 GD £1099 80-200 F2.8 APO £POA 80-200 F4.5/5.6 .£89 100-300 F3.5/5.6 D £229 200 F4 APO .£POA 400 F4 APO .£POA 1.4x APO MKII .£249 2x APO MKII .£249 Kenko ext tube set £POA <b>SIGMA MIN AF</b> 18-35 F3.5/4.5 .£POA 18-50 F3.5/5.6 DC .£59 28-300 F3.5/5.6 .£119 55-200 F4/5.6 DC .£69 70-200 F2.8 EX box £POA 70-210 F2.8 APO .£299 105 F2.8 .£299 400 F5.6 .£149 <b>INDIE MINOLTA AF</b> Sony 18-70 F3.5/5.6£699 VIV 19-35 F3.5/4.5 £79 <b>FLASH GUNS ETC</b> 1200AF ring .£139 2000 X .£20 3200X £35 5200 .£69 5400HS £99 Cobra 700AF .£39 <b>ACCESSORIES</b> RC1000L .£39 RC1000S .£34 VC-9 (Dynax 9) .£149 SB-28DX .£129 SB-28DX .£129 SB-800 (700/800S) £39 SC-17 cable .£29 SD-8a .£99 SK-6 .£99 <b>NIKON M/F</b> N100M body box .£299 F3 body .£199 All FM2N bodies 35-70 F3.5 MD .£49 35-105 F3.5/4.5 MD £79 F2 + DP-1 chr .£279 F2S BK + DP-2 .£249 F2 + DP-1 + MD-3 + MB-2 .£349 FE2 body blk .£169 F301 body .£69 24 F2.8 F .£89 240 F4 MD .£69 Viv 200 F3.5 Ser I .£39 <b>MD ACCESSORIES</b> Auto Electric 28 .£49 Auto 280PX .£49 Auto 200 X .£25 Motor Drive 1 nice £149 Cable EX CD .£20 Cable OC .£20 Off-Flash Sensor .£20 Off-Camera Shoe .£20 <b>MINOLTA VECTIS APS</b> S1 body .£39 <b>NIKON AF</b> F6 body M- box .£949 F5 body TO CLEAR £299 F4 body box .£249 F4 body M-£199 F100 + MB-15 .£229 F90X body .£99 F90X + MB-10 .£99 DR-3 anglerfinder .£99 SB-1 .£39 SB-15 .£49 SB-16 or SB-16A ea£129 SB-17 .£49 MD-3 + MB-2 .£149 MD-4 Drive F3 .£49 MD-12 £49 MD-14 .£49 MF-16 (FM2N) .£49 MF-19 (F301) .£39 WLF Nikon F .£99 <b>OLYMPUS OM</b> OM10 chr .£49 Man Adap (OM10) £18 28 F3.5 .£39 35 F2.8 shift .£369 100 F2.8 .£89 400 F6.3 .£479 Vivitar 28-105 .£49 Man Ext Tube 7,14 ea £24 Man ext tube 14,25 ea £39 Viv 28 F2.8 .£29 Viv 28-105 F3.5/4.5 £49 Vario magnifier .£79 Winder 2 .£39 M32 flashgun .£49 <b>PENTAX 35mm AF</b> M32-30 body .£69 12-24 F4 Mint .£699 16-45 F4 ED M-£229 16-50 F2.8 box .£599 17-70 F4 mint .£379 28-70 F4 FA .£79 28-80 F3.5/5.6 .£69 35-70 F3.5/4.5 .£49 50-135 F2.8 box .£649 50-200 F4.5/5.6 ED .£99 55 F1.4 mint .£399 55-300 F4.5/6 mint£239 28-72 F2.8 mint .£749</p>	<p>300 F4 mint .£899 <b>SIGMA PKAF FIT</b> 12-24 F4.5/5.6 mint £549 24-60 EX DG box .£199 70-300 F4.5/6 APO DG £139 <b>INDIE PKAF FIT</b> Tam 17-35 F2.8/4 Di£129 Tam 28-200 XR Di M-£129 Tam 28-300 XR Di £169 Tam 70-300 Di M-£99 <b>PKAF FLASH GUNS</b> AF240F £39 AF280T £59 AF500 SW .£89 Cable Switch F .£20 Extension Cord F .£20 <b>PENTAX 35MF</b> Program A body .£79 K1000 body chr .£79 P30 body .£69 ME Super body .£49 Motordrive A .£99 28-80 F3.5/4.5 .£69 35-70 F2.8/3.5 .£99 35-80 F4/5.6 .£39 50 F1.4 .£69 50 F1.7 £49 50 F2 £39 50 F4 macro .£129 80-200 F4.5 .£69 120 F2.8 .£99 135 F3.5 Compact £49 2x rear converter .£99 AF200S flash .£29 AF200SA flash .£29 AF220T £29 AF280T .£59 <b>PENTAX 645 AF</b> 645NII + 75 etc .£899 645N + 75 F2.8 .£499 645NII body .£399 645N body .£399 120 insert .£69 FA 45-85 F4.5 .£479 FA 80-160 F4.5 .£479 FA 120 F4 macro .£349 FA 200 F4 .£299 FA 400 F5.6 .£649 Ext tube set .£129 2x rear conv .£179 Helicoid extension tube set .£79 <b>PENTAX 645 MF</b> 645 comp inc 75 .£229 645 body .£139 35 F2.8 .£POA 35 F3.5 .£249 45 F2.8 scruffy .£149 45-85 F4.5 .£POA 55 F2.8 scruffy .£149 75 F2.8 leaf .£179 80-160 F4.5 .£299 120 F4 macro .£POA 135 F4 leaf .£249 150 F3.5 .£169 200 F4 .£149/199 300 F4 ED IF A* £POA 400 F6.3 ED IF £POA 1.4x converter £POA 2x converter £POA Ext tube set £POA Helicoid ext tube .£79 <b>PENTAX 67</b> 67M/U + meter prism + 105 .£479 67 B/O + prism .£299 WLF .£79 35 F4.5 fisheye £POA 45 F4 latest .£299 55 F3.5 early .£199 55 F4 latest .£299 55-100 F4.5 .£599 75 F4.5 shift .£249 75 F4.5 M-£249 100 F4 macro .£479 105 F2.4 latest .£279 105 F2.4 early .£139 135 F4 macro early .£149 150 F2.8 early .£139 165 F2.8 .£149 165 F4 leaf .£429 200 F4 latest .£349 200 F4 early nice .£149 300 F4 ED IF M* £799 300 F4 latest .£379 300 F4 early .£199 Vivita or Kornura 2x converter ea .£39 REF conv A .£149 Remote batt cord .£49 Wooden grip .£79 <b>ROLLEI 6x6</b> 6002 + 80 + WLF .£299 150 F4 HFT .£179 <b>SIGMA SA</b> 17-35 F2.8/4 EX .£139 105 F2.8 EX .£189 EF430 .£29 <b>STUDIO LIGHTING</b> Elincrom 300/660 RX kit .£1099</p>
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ffordes

Winder 2	E+ E15
<b>Pentax 645</b>	
645N Complete	Ex Demo / E++ C499-C599
45mm F2.8 A	E+ / E++ C199-C225
45-85mm F4.5 FA	E++ / New C449
55-110mm F5.6 F.A	E++ C399
75mm F2.8 L&S Shutter	E+ C149
22-160mm F4.5 FA	E+ / E++ C349
120mm F4 A Macro	E++ C239-C349
150mm F3.5 A	E++ / Mint- E159-E175
200mm F4 A	E- C159
200mm F4.5 FA	E- C249
300mm F4 EDIF A	E- C499
400mm F5.6 EDIF A	E+ / E++ C749-C959
230 A400	E- C49-C559
645 Auto Bellows	Ex Demo C399
Finder Magnifier	E+ C449
<b>Pentax 6x7</b>	



671i + AE Prism + NPC Mag	E+	E1498
671r Body Only		E1498
67r Mirror Up + Prism		E1278
67r Mirror Up + Prism		E1278
67r Non Mirror Up - Prism		E1373
67r Mirror Up Complete	E+ / E+	E390-E699
67r Mirror Up Body + Prism		E1348
67r Mirror Up Body Only		E1398
35mm F4.5 Fisheye	E+	E1348
35mm F4.5 Fisheye Takumar	E+ / E+	E390-E699
45mm F4		E1398
55mm F4.5	As Seen / E+	E1168-E1398
55mm F4.5 SMC		E1398
75mm F4.5 Shift	E+ / E+	E390-E699
90mm F8.0 Fisheye SMC		E1498
90mm F2.8 / Shutter		E1128
135mm F4 Macro	E+ / E+	E1498-E2998
135mm F4 SMC Macro		E1298
150mm F2.8		E1148
150mm F2.8 Takumar	As Seen / E+	E1098-E1398
155mm F2.8	E+ / E+	E1398
165mm F4 SMC	E+ / E+	E1798-E2298
200mm F4	E+ / E+	E1908-E2248
200mm F4.5	E+ / E+	E1385-E1398
300mm F4	Ex Demo / E+	E3494-E4598

	As Seen / Mint	1993-1994
400mm F4 ED Takumar	E++	E++ \$299
400mm F4 ED Takumar	E++	E++ \$299
400mm F5.6 SMC	E++	E++ \$349
400mm F5.6 SMC	E++	E++ \$349
2x Rear Converter TG	E	E++ \$175
Teleplus 2x Converter	E	E++ \$65
Vivitar 2x Converter	E++/E++	E++ \$49/\$75
1.4x Rear Converter	E++	E++ \$49
<b>Pentax AF - Please Phone</b>		
<b>Pentax Manual - Please Phone</b>		
<b>Rollei 6003/6</b>		
6003AF Complete	Mint- E2	\$750
6003AF Body Kit	New	\$450
6003 Integral Complete	E++	E++ \$749
6003 Complete	E++/E++	E++ \$629/\$699
6003 Complete	E++	E++ \$449
6003 Mk1 Complete	E++/E++	E++ \$369/\$499
6002 Complete	E++	E++ \$349
40mm F3.5 S/Angulon	E++	E++ \$149
50mm F4 HFT	Exc / E++	E++ \$299/\$399
120mm F4 PGM Macro Exc Demo / E++	E++	E++ \$899/\$1,299
120mm F5.6 HFT	E++	E++ \$299
120mm F5.6 HFT	Exc / E++	E++ \$299
120mm F2.8 P.O.	E++	E++ \$1,099/\$1,199
250mm F5.6 HFT	E++	E++ \$399
350mm F5.6 HFT	E++/E++	E++ \$499/\$549
2x HFT Converter	E++	E++ \$399/\$1,119
Extension Tube 17	E++	E++ \$89
Extension Tube 67	E++	E++ \$89
Extension Tube 36mm	E++	E++ \$129
Polaroid Mag 6003	E++ / New	E++ \$139/\$199
Polaroid Mag SLX6003/2	E++	E++ \$95
<b>Rollei SL66/ESE</b>		
SL66 Complete	E++	E++ \$599/\$649
40mm F4 Delagong	E++	E++ \$750
50mm F4 Delagong	E++	E++ \$249
80mm F2.8 HFT	E++	E++ \$349
120mm F5.6 S Planar	Exc	E++ \$399
150mm F4 L Shutter	E++	E++ \$499/\$799
SL66 Waist Level Finder	E++	E++ \$49
SL66 Soft Leather Case	E++	E++ \$25
Waist Level Finder	E++	E++ \$49/\$59

**Rollei Twin Lens • Please Phone**

**Voigtlander**  
Bessa R3A Black Body ..... E++ / MInt- C399



Bessa R3A Grey Body ..... E++ E448  
Bessa L Chrome Body Only ..... MInt- C108  
12mm F5.6 + Finder ..... E+ E498  
15mm F4.5 + Finder ..... E++ MInt- C299  
25mm F4 Color Scope + Finder ..... E+ E238  
35mm F2.0 Color Helier ..... E++ E198  
50mm F1.5 Nikkon ..... E++ E348  
75mm F2.0 Color Helier ..... E++ MInt- C239-C259





3, Galen Place, London WC1A 2JR

Tel: 0207 240 6774 Fax 0207 419 4729

E-mail: sales@microglobe.co.uk

## Nikon Lenses

Nikon 10.5mm F2.8 ED-IF DX Autofocus Fisheye Lens	£486
Nikon 105mm F2.8 AFD DC Nikkor lens	£784
Nikon 12-24mm F4.0 ED-IF AF-S DX Zoom-Nikkor lens	£799
Nikon 14-24mm F2.8 ED-IF AF-S DX Zoom-Nikkor lens	£1,299
Nikon 14mm F2.8 ED Nikkor AF-D	£1,269
Nikon 16-85mm VR F3.5-5.6 ED AF-S DX Nikkor Lens	£438
Nikon 17-35mm F2.8 AF-S DX Nikkor Lens	£1,224
Nikon 17-55mm F2.8 IF-ED AF-S DX Zoom-Nikkor	£959
Nikon 18-55mm F3.5-5.6 AF-S DX Nikkor VR Lens	£135
Nikon 18-55mm F3.5-5.6 ED-IF AF-S DX Zoom-Nikkor Lens	£98
Nikon 200-400mm F4.0 ED-IF AF-S VR Zoom-Nikkor Lens	£4,999
Nikon 20mm F2.8 AF Nikkor lens Black Colour	£439
Nikon 24-120mm F3.5-6.3 AF-IF VR Lens	£449
Nikon 24-70mm F2.8 AF-S Nikkor ED Lens	£1,389
Nikon 24mm F2.8 AF Nikkor lens	£289
Nikon 24mm (ED-13.5D)-PC-E (Nikkor) Lens	£1,399
Nikon 28mm F2.8 AF Lens	£184
Nikon 35mm F2.0 AF Lens	£259
Nikon 50mm F1.4D AF Nikkor lens	£217
Nikon 55-200mm AF-S DX VR F4.5-6.3 Lens	£209
Nikon 55-200mm F4.5-6.3 ED AF-S DX Zoom-Nikkor Black - NEW!	£151
Nikon 60mm F2.8 G D AF-S (Micro-Nikkor) Lens	£384
Nikon 60mm F2.8D AF Micro-Nikkor lens	£309
Nikon 70-200mm F2.8G ED-IF AF-S VR Zoom-Nikkor lens	£1,399
Nikon 70-300mm F4.5-5.6G ED-IF AF-S VR Zoom-Nikkor Lens	£389
Nikon 70-300mm F4.5-5.6 AF-S Lens Black Colour	£119
Nikon 80-200mm F2.8 ED AF Zoom-Nikkor Lens	£879
Nikon 80-400mm F4.5-5.6 ED VR AF Zoom-Nikkor Lens	£1,064
Nikon 85mm F1.4D AF Nikkor lens	£849
Nikon 85mm F2.8D PC Micro-Nikkor lens with tilt & shift	£1,076
Nikon AF-S DX Zoom-Nikkor 10-24mm F3.5-4.5G ED Lens	£669
Nikon AF-S DX 35mm F1.8 Lens	£189
Nikon TC-35D TC-E3 ED TC-E3 ED 3x Tele Conversion Lens	£269
Nikon VR 18-105mm F3.5-5.6G ED Lens	£218

## Nikon Teleconverters

Nikon TC-14E II 1.4x AF-S, AF-I Teleconverter	£269
Nikon TC-17E II (1.7x) AF-S, AF-I Teleconverter	£269
Nikon TC-20E II 2x AF-S, AF-I Teleconverter	£269
Nikon TC-20E II 2x AF-S, AF-I Teleconverter	£269
Nikon TC-E3P Tele Converter Lens for Coolpix 8400 Digital Camer	£296

## Nikon Flashguns

Nikon SB-400 Speedlight TTL AF Shoe Flashgun	£383
Nikon SB-900 Speedlight - TTL Shoe Mount Flashgun	£387
Nikon R1 Close Up Speedlight Flash without Commander SU-800	£407
Nikon SB-600 Speedlight Flashgun	£208

## Nikon Accessories

Full range of Nikon Circular polarizer & NC Filters	
Full range of Nikon Lens Hoods	
Full range of Nikon Batteries	
Full range of Nikon Grips	

## Nikon Binoculars

Nikon 10-22x50 Action Zoom XL	£107
Nikon 10x25 Prostaff ATB Waterproof Binocular	£103
Nikon 10x25 Sportstar Ultra Wide Angle Binocular	£49
Nikon 10x25 Trailblazer ATB Waterproof Compact Binoculars	£72
Nikon 10x36 Monarch ATB DCF All Terrain Binoculars	£119
Nikon 10x42 High Grade L DCF (Premier LX) Binoculars	£799
Nikon 10x42 Monarch ATB DCF, Water Proof & Rubber Armored Roof Prism Binocular	£219
Nikon 10x50 Action Extreme (EX) Waterproof Binoculars	£123
Nikon 10x56 Dream Season Monarch ATB Binocular	£321
Nikon 10x56 Monarch ATB Binoculars	£259
Nikon 12x25 Prostaff ATB DCF All Terrain Binoculars	£113
Nikon 12x25 V Travelite Compact binoculars	£85
Nikon 12x32 StabilEyes [VR] binocular with 5° Angle of View	£742
Nikon 12x42 Monarch ATB Binocular, Waterproof Binocular	£239
Nikon 12x50 Action EX Extreme Binoculars	£129
Nikon 12x56 Monarch DCF WP ATB All Trains Binoculars	£299
Nikon 16x50 Action DCF (EX) Waterproof	£139
Nikon 16x50 Action VII Binoculars	£393
Nikon 7x35 Action Binoculars	£69
Nikon 7x35 Action Extreme (EX) Waterproof Binoculars	£99
Nikon 7x50 Action Extreme (EX) Waterproof Binoculars	£114
Nikon 7x50 Action VII Binoculars	£69
Nikon 7x50 CF Waterproof OceanPro with Case	£174
Nikon 7x50 IF Sports / Marine Binoculars with Compass	£299
Nikon 7x50 Sports / Marine Binoculars	£199
Nikon 8x56 Monarch ATB Waterproof All Terrain Binoculars	£249
Nikon 8x24x25 Travelite V Zoom Binoculars	£128
Nikon 8x24x25mm EagleView Zoom Binocular - Black	£117
Nikon 8x20 High Grade L DCF (Premier LX) Binoculars	£333
Nikon 8x25 Prostaff ATB Waterproof Binocular	£98
Nikon 8x25 Travelite V CF Binoculars	£98
Nikon 8x56 Monarch DCF ATB Binoculars	£169
Nikon 8x40 Action Extreme (EX) Waterproof Binoculars	£113
Nikon 8x42 High Grade L DCF (Premier LX) Binoculars	£940
Nikon 8x42 Monarch DCF Binocular, Phase Coated	£199
Nikon 9x25 Prostaff ATB Waterproof Binocular	£99

## Pentax Lenses

Pentax 100mm F2.8 Macro AF D-F lens	£407
Pentax 10-17mm F3.5-4.5 ED IF SMC P-D-A Fish-Eye lens	£407
Pentax 12-24mm F4.0 AL IF Super Wide Angle AF Zoom lens	£604
Pentax 14mm F2.8 ED IF Digital AF lens	£429
Pentax 18-55mm F3.5-5.6 SMC P-D-A lens	£47
Pentax 21mm F3.2 SMC P-D-A Wide Angle lens	£499
Pentax 40mm F2.8 ED Digital AF lens	£246
Pentax 43mm F1.9 SMC FA Limited Black Lens	£407
Pentax 50-135mm F2.8 SMC P-D-A ED (IF) SDM AF Zoom Lens	£779
Pentax 50-200mm F4.0-5.6 ED AF Telephoto Zoom Lens	£184
Pentax 50mm F2.8 Macro AF D-F lens	£370
Pentax 70mm F2.8 srmc P-D-A lens	£370
Pentax SMC P-D-A 35mm F2.8 Macro Limited Edition Lens	£527
Pentax SMC P-D-A 50mm F1.7 ED AF Telephoto Zoom Lens	£345
Pentax SMC P-D-A 18-250mm F3.5-6.3 AL (IF) AF Zoom Lens for Digital	£402
Pentax SMC P-D-A 75-300mm F4.5-5.6 AF Zoom Lens - Black	£116
Pentax Wide Angle SMC P-D-A 31mm F1.8 AL Limited AF Lens (Black)	£813
Pentax 17-70mm F4.0 AL SDM AF SMC P-D-A Lens	£482
Pentax 28-105mm F3.2-4.5 FA SMC AL Silver Lens	£184
Pentax 35mm F2 P-F SMC AL Wide Angle Autofocus Lens	£296

## Pentax Binoculars

Pentax 10x20 MCF II Jupiter Ultra Compact Binocular	£36
Pentax 10x21 UCF R Compact Porro Prism Binocular	£48
Pentax 10x25 UCF WP Compact Porro Prism Binoculars	£110
Pentax 10x28 DCF WP Waterproof & Fogproof Roof Prism Binocular	£184
Pentax 10x42 DCF WP II Waterproof Roof Prism Binoculars	£284
Pentax 10x43 DCF WP Fogproof Wide Angle Roof Prism Binocular	£395
Pentax 10x50 DCF SP WF Fogproof Roof Prism Binocular	£457
Pentax 10x50 XCF Wide Angle Porro Prism Binocular	£83
Pentax 12.5x50 DCF SP WF & Fog proof Roof Prism Binocular	£494
Pentax 12x50 PCF WP II Water Proof Porro Prism Binocular	£135
Pentax 20x60 PCF II WP & Fogproof Porro Prism Binocular	£184
Pentax DCF ED 8x43 Waterproof Roof Prism Binocular	£769
Pentax 8x20 MCF Jupiter III Compact Porro Prism B	£44
Pentax 8x28 DCF MP Waterproof & Fogproof Roof Prism Binocular	£222
Pentax 8x40 PCF WP II Water Proof Porro Prism Binocular	£110
Pentax 8x42 DCF WP II Waterproof Porro Prism Binoculars	£234
Pentax DCF ED 10x50 Binocular	£899
Pentax 6.5x21 Papilio Compact Porro Prism Binocular	£388
Pentax 8.5x21 Papilio Compact Porro Prism Binocular	£117

## Canon Lenses

Canon 100-400mm F4.5-5.6L EF USM AF Image Stabilized Lens	£1,229
Canon 100mm F2.8 EF MACRO USM Lens	£439
Canon 15mm F2.8 EF Fish Eye lens	£579
Canon 180mm F3.5L EF Macro USM Lens	£1,099
Canon 24-105mm F4L IS EF USM AF Lens	£903
Canon 24mm F2.8 LENS	£248
Canon 28-135mm F3.5-5.6 EF Image Stabilizer Lens	£358
Canon 75-300mm F4.0-5.6 III EF USM Autofocus Telephoto Zoom Lens	£1,599
Canon 300mm F4L EF USM Image Stabilizer Lens	£1,029
Canon EF 50mm F1.4 USM Lens	£289
Canon 50mm F1.8 EF Mark II Standard Auto Focus Lens	£81
Canon 85mm F1.2L EF Mark II USM Auto Focus Telephoto Lens	£1,819
Canon 70-200mm F2.8L IS EF USM IS AF Lens	£1,429
Canon 70-200mm F4.0 L EF USM Lens	£1,305
Canon 70-300mm F4.5-5.6 IS USM EF Autofocus Telephoto Zoom Lens	£424
Canon EF 100-300 F4.5-5.6 USM AF Lens	£246
Canon EF 135mm F2.0L USM	£899
Canon EF 100mm F2.0 USM	£349
Canon EF 17-40mm F4L USM lens	£579
Canon EF 20-35mm F3.5-4.5 USM Lens	£321
Canon EF 20mm F2.8 USM lens	£349
Canon EF 24-85mm F3.5-5.6 USM Lens	£284
Canon EF 28-105mm F4.5-5.6 USM Lens	£149
Canon EF 135mm F2.8 Soft Focus Lens	£308
Canon EF 28-200mm F3.5-5.6 USM AF Wide Angle Telephoto Zoom Lens	£296
Canon EF 28-300mm F3.5-5.6L IS USM AF Lens	£2,099
Canon EF 28mm F1.8 USM Lens	£382
Canon EF 28mm F2.8 Lens	£160
Canon EF 35mm F1.8 USM Lens	£131
Canon EF 35mm F2.0 lens	£249
Canon EF 50mm F2.5 AF Macro Lens	£212
Canon EF 70-200mm F2.8L USM AutoFocus Telephoto Zoom Lens with Case & Hood	£952
Canon EF 70-200mm F4L IS USM Image Stabilizer Lens	£969
Canon EF 70-300mm F4.5-6.3 IS USM AutoFocus Telephoto Lens	£999
Canon EF 75-300mm F4.5-6.3 III Lens	£139
Canon EF 90mm F1.8 USM Lens	£284
Canon EF 90-300mm F4.5-5.6 Auto Focus Lens	£172
Canon EF-S 10-22mm F3.5-4.5 USM AF Zoom Lens	£593
Canon EF-S 17-55mm F2.8 IS USM	£799
Canon EF-S 17-55mm F4.0-5.6 USM IS Image Stabilized AF Zoom Lens	£339
Canon EF-S 18-55mm F3.5-5.6 IS Lens	£129
Canon EF-S 55-250mm F4.5-6.3 IS Lens	£199
Canon EF-S 60mm F2.8 Compact Macro AutoFocus Lens	£299

## Canon Teleconverters

Canon Extender EF 1.4x II	£259
Canon Extender EF 2x II	£259

## Canon Flashguns

Canon Speedlite Flashgun 430EX Mark II - New	£219
Canon Speedlite Flashgun 430EX Mark II - New	£319
Canon Macroflash MR-14EX Flashgun	£399
Canon Speedlite 220EX Flashgun	£139
Canon Speedlite 270EX Flashgun New	£139

## Canon Accessories

Canon Battery Grips	
Full range of Canon Circular polarizer, Protect filter	
Full range of Canon Lens Hoods	
Full range of Canon Batteries	
Full range of Canon Grips	

## Bushnell Binoculars

Bushnell 10.5x45 Infinity Roof Prism Waterproof Binoculars	£336
Bushnell 10-22x50 Legacy Zoom Waterproof Porro Prism Binocular	£129
Bushnell 10x25 Powerview Compact Binocular	£69
Bushnell 10x25 Powerview Compact Porro Prism Binocular	£42
Bushnell 10x25 Voyager Porro Prism Binoculars	£42
Bushnell 10x26 H2O Series Water Proof Compact Binocular	£47
Bushnell 10x26 Legend Series Waterproof Porro Prism Binocular	£89
Bushnell 10x27 Trophy Series Waterproof Roof Prism Binocular	£73
Bushnell 10x28 Excursion Series Waterproof Roof Prism Binocular	£118
Bushnell 10x42 Excursion Series Waterproof Roof Prism Binocular	£133
Bushnell 10x42 H2O Roof Prism Binocular	£99
Bushnell 10x42 Legend Roof Prism Binoculars	£273
Bushnell 10x42 Natureview Plus Binoculars	£124
Bushnell 10x42 Natureview Series Waterproof Roof Prism Binocular	£124
Bushnell 10x50 Falcon Porro Prism Binocular	£33
Bushnell 10x50 Legend Series Waterproof Porro Prism Binocular	£102
Bushnell 10x50 Falcon Binoculars	£37
Bushnell 12x42 H2O Water Proof & Fog Proof Porro Prism Binocular	£62
Bushnell 12x50 Permafocus Weather Resistant Binocular	£69
Bushnell 12x50 Powerview Instafocus Weather Resistant Binocular	£61
Bushnell 12.5x42 Night Vision Binocular	£439
Bushnell 4x21 Xtra-Wide View Compact & Focus Free Binocular	£59
Bushnell 4x30 Powerview, Wide Angle Binocular	£12
Bushnell 7-15x25 Powerview Zoom Porro Prism Binocular	£51
Bushnell 7x35 Permafocus Focus Free Porro Prism Binocular	£50
Bushnell 7x50 Marine Binocular	£165
Bushnell 8x24 H2O Waterproof Fog Proof Binoculars	£62
Bushnell 8x25 Permafocus Series Porro Prism Binocular	£38
Bushnell 8x25 Legend Porro Prism Binoculars	£85
Bushnell 8x40 Bolder Natureview Porro Prism Binoculars 118401	£42
Bushnell 8x42 Excursion Series Water Proof Roof Prism Binocular	£142
Bushnell 8x42 Natureview Series Water Proof Roof Prism Binocular	£117
Bushnell 8x42 PermaFocus (Free-Focus) Roof-Prism Binocular	£52
Bushnell H2O 10x42 Waterproof Binoculars	£58
Bushnell H2O 8x42 Waterproof Binoculars 150842	£85
Bushnell Legend 10x42 Roof Prism Binoculars	£214
Bushnell Legend 12x50 Roof Prism Binoculars	£235
Bushnell Natureview 8x30 Binoculars 132030	£85
Bushnell Powerview 10x50 Porro Prism Binoculars	£57
Bushnell 10x50 Trophy Series Waterproof Roof Prism Binocular	£147
Bushnell 16x50 Powerview Porro Prism Binocular	£64
Bushnell 7x35 Falcon Porro Prism Binocular	£28
Bushnell 10x42 Trophy HD (High Definition) Waterproof Binocular	£109
Bushnell Powerview 10x50 Porro Prism Binoculars Camo colour	£61
Bushnell 8x32 Excursion Series Water Proof Roof Prism Binocular	£89

## Olympus Binoculars

Olympus 10-30x25 Tracker Zoom PC I Porro Prism Binocular	£85
Olympus 10x21 Outback RC I Roof Prism Binocular	£53
Olympus 10x21 Roamer DPC I Binocular 5.0-Degree Angle of View	£48
Olympus 10x25 Magellan WP I Waterproof Roof Prism Binocular	£110
Olympus 10x25 Tracker PC I Compact Porro Prism Binocular	£73
Olympus 10x42 Magellan EX WP I Water proof Wide Angle Binocular	£234
Olympus 10x42 Pathfinder EXPS I Porro Prism Binocular	£123
Olympus 10x50 TROOPER DPS I BINOCULARS	£61
Olympus 12x25 Tracker PC I Compact Porro Prism Binocular	£85
Olympus 12x50 Pathfinder EXPS I Porro Prism Binocular	£135
Olympus 7x21 PC III Classic Compact Binoculars - Blue	£36
Olympus 7x21 PC III Classic Compact Binoculars LT-Blue	£33
Olympus 7x35 Trooper DPS I Wide Angle Porro Prism Binocular	£61
Olympus 8-16x25 Tracker PC I Zoom Binocular	£85
Olympus 8-16x40 Trooper DPS I Zoom Binocular	£67
Olympus 8x25 Magellan WP I Roof Prism Binocular	£98
Olympus 8x25 Tracker PC I Compact Porro Prism Binocular	£59
Olympus 8x40 Trooper DPS I Wide Angle Porro Prism Binocular	£51
Olympus 8x42 Magellan EX WP I Waterproof Roof Prism Binocular	£197
Olympus 8x42 Pathfinder EXPS I Porro Prism Binocular	£110

## Sigma Lenses

Sigma 100-300mm F4 EX DG APO IF HSM AF Zoom Lens	£965
Sigma 10-20mm Zoom Super Wide Angle EX DC HSM AF	£399
Sigma 105mm F2.8 EX DG AF Macro Lens	£348
Sigma 10mm F2.8 EX DC Fisheye HSM Lens	£512
Sigma 120-400 APO OS DG F4.5-5.6 HSM Lens	£639
Sigma 12-24mm F4.5-5.6 AF EX DG Aspherical	£603
Sigma 150-500mm DG OS HSM F5-6.3 APO Lens	£869
Sigma 150mm F2.8 EX DG APO AF Macro Lens	£512
Sigma 15mm F2.8 DG EX Lens	£439
Sigma 17-70mm F2.8-4.5 DC HSM Macro AF Lens	£235
Sigma 18-250mm F3.5-6.3 HSM DC Lens	£430
Sigma 180mm F3.5 APO DG EX Lens	£704
Sigma 18-125mm HSM-f3.5-6.3 DC Lens	£284
Sigma 18-200mm F3.5-6.3 DC OS Lens	£282
Sigma 18-250mm F3.5-6.3 DC OS HSM AF Asph Zoom Lens	£430
Sigma 18-50mm F2.8 EX DC Macro HSM	£317
Sigma 20mm F1.8 EX Asph DG DFR RF AF Wide Lens	£407
Sigma 24-60mm F2.8 EX DG AF lens	£321
Sigma 24-70mm F2.8 EX Asph DG DFR RF AF Wide Zoom Lens	£380
Sigma 24-70mm F2.8 EX HSM EX DG Lens	£675
Sigma 24mm F1.8 EX Asph DG DFR RF AF Macro AF Lens	£379
Sigma 28mm F1.8 EX DG Asph Macro AF Wide Angle	£269
Sigma 30mm F1.4 EX DC HSM AF Digital SLR	£334
Sigma 4.5mm F2.8 EX DC Circular Fisheye HSM Lens	£593
Sigma 50-150mm F2.8 APO EX DC HSM lens	£506
Sigma 50-500mm Zoom EX DG HSM AF	£956
Sigma 50mm F1.4 EX DG HSM Autofocus Lens	£367
Sigma 50mm F2.8 EX DG Macro Lens	£231
Sigma 70-200mm APO-Macro-HSM EX DG F2.8 II Lens	£669
Sigma 70-300mm F4.5-6.3 APO DG Macro Tele Zoom Lens	£159
Sigma 70mm F2.8 EX DG Macro lens Digital SLR	£352
Sigma 4.5mm F2.8 EX DC Circular Fisheye HSM Lens	£593
Sigma 8mm F3.5 EX DG Circular Fisheye AF Lens	£699

## Sigma Teleconverter

Sigma 1.4X EX DG APO Tele-Converter AF	£162
Sigma 2X EX DG APO Tele Converter AF	£198

## Tamron Lenses

Tamron 11-18mm f/4.5-5.6 XR Di II LD Asph (IF) AF Zoom	£333
Tamron 17-50mm AF Asph SP F2.8 XR Di II Lens	£329
Tamron 17-50mm F2.8 XR Di II Asph SP AF Lens	£329
Tamron 17-50mm F2.8 XR Di II Asph (Built-in motor) SP AF	£329
Tamron 180MM LD-IF/Di F3.5 Macro AF Telephoto	£544
Tamron 18-200mm F3.5-6.3 XR Di II LD Asph AF	£370
Tamron 18-250mm F3.5-6.3 Di II LD Asph (IF) Macro	£352
Tamron 200-500mm F5-6.3 SP Di AF Zoom Lens	£915
Tamron 200-500mm F5-6.3 SP Di Auto Focus Zoom Lens with Hood	£915
Tamron 28-300mm F3.5-6.3 XR Di AF lens	£229
Tamron 28-300mm F3.5-6.3 XR Di AF lens	£256
Tamron 28-300mm Vc f/3.5-6.3 XR Di AF LD	£556
Tamron 28-75mm F2.8 SP XR Di LD-IF AF Lens	£358
Tamron 55-200mm F4.5-6.3 AF Di-II LD Macro lens	£98
Tamron 55-200mm F4.5-6.3 AF Di-II LD Macro lens	£85
Tamron 60mm F2 Macro SP Di II 1:1 AF Lens	£429
Tamron 70-300mm F4.5-6.3 Di AF Macro 1:2 Lens	£140
Tamron 70-300mm F4.5-6.3 Di AF Macro 1:2 Lens	£131
Tamron 70-300mm F4.5-6.3 Di AF Macro 1:2 Lens	£107
Tamron 70-300mm F4.5-6.3 Di LD Macro Motorised	£131
Tamron 90mm F2.8 1:1 AF (Built-in Motor) Macro	£349
Tamron 90mm F2.8 1:1 SP AF Macro	£349
Tamron 90mm F2.8 1:1 SP AF Macro	£349

## Kenko Products



## Cameras for Sale

# cameraWORLD

## USED EQUIPMENT

Items stocked at Chelmsford (C) 01245 255510 at Wells Street (W) 0207 636 5005. Please call for description of condition or before making a journey. Our used equipment is covered by our **NO QUIBBLE guarantee**. Items £50+ have a 6-month guarantee & items below £50 have a 7-day money back guarantee. Most items are in **Excellent** or **Mint** condition, some are even boxed. If not completely satisfied, return to us within 7-days for your money back.\*

## CANON

EOS 20D Body C	£250
EOS 40D & 28-80mm USM W	£450
10-22mm f/3.5-4.5 USM W	£500
75-300mm f/4-5.6 USM W	£100
100-300mm f/4.5-5.6 USM W	£175
Sigma 18-125mm f/3.5-5.6 DC EOS W	£120
Sigma 18-50mm f/3.5-5.6 C	£60
Sigma EM-140 Ring Flash C	£220

## CONTAX

Contax G1 Outfit - 45mm f/2 Planar, 28mm f/2.8 Biotron, 90mm f/2.8 Sonnar Carl Zeiss lenses, TLA140 & TLA280 flashguns, lens hoods, off camera cord, instruction manuals and Billingham Bag C £750

## NIKON

D300 Body C	£900
D70 Body C	£150
D60 Body C	£250
Tokina 400mm f/5.6 C	£150
18-135mm f/3.5-5.6 AF-5 ED DX W	£150
Tamron 18-250mm XR Di M11 LD W	£280
24-50mm f/3.3-4.5D C	£140
28-85mm f/3.5-4.5 AIS C	£150
35-135mm f/3.5-4.5 W	£190
55-200mm f/4.5-6.0 DX ED W	£150
70-200mm f/2.8 VR C	£1250
70-210mm f/4 AF C	£300

70-300mm f/4-5.6D ED C	£200
70-300mm f/4-5.6 ED W	£150
F5 Body (35mm) C	£400
F80 & 28-80mm (35mm) W	£70
S8600 Speedlite W	£160
S8800 Speedlite W	£200

## OLYMPUS

35mm f/3.5mm Macro C	£150
11-22mm Zuiko Mint C	£500
40-150mm f/4-5.6 AF C	£80

## PANASONIC

GH1 + 14-140 Vario HD Zoom (New) W	£1000
Lumix LX2 Creative Compact W	£250
HDC SD5 3CCD Camcorder C	£350

## PENTAX

MX & 50mm f/1.7 Silver (35mm) C	£80
K1000 Body (35mm) C	£65
Spotmatic Silver Kit with 55mm f/1.8, 37mm f/2.8, 135mm f/3.5 (35mm) C	£90
14mm f/2.8 C	£150
Sigma 24-70mm f/2.8 EX DG Macro M	£300

## RICOH

GR Digital W	£200
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## SONY

20mm f2.8 W	£300
VGB30AM Battery Grip for A200/350 C	£100

\*Excluding our P+P costs and return shipping is at your own cost. Item must be returned as supplied and will be happily refunded or exchanged as requested, net of postage costs. Goods returned must be properly packaged with all supplied accessories with copy of original receipt enclosed. Refunds apply only to second-hand items and not to any new accessories that may have been also purchased. i.e. memory cards. Please call for more details. We are always on the lookout for good quality equipment and offer top prices for part-exchange or straight purchases.

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Top prices paid for your old SLR.  
Film or digital, it may have a value!  
Bring your equipment in for a quote or if buying mail order or via our website, we can arrange collection at no extra cost to you\*



\*On items valued in excess of £100

## Lenses for Sale

NIKON 28-70MM AFS F2.8D (IF) light gray (very rare) with hard case HB19 lens hood, mint condition £1200. Call Steve 07908 808 267 (Northampton)

NIKON 400MM F2.8 AIS ED MF . C/w CT400 case + HE-3 hood + soft lens cap. Nikon Teleconverter TC-301 x2(magnification). Very clean exc condition. Equivalent to 600mm 2.8 on DX camera! £1350. Tel : 01208 832228 (Cornwall)

## Camera Repairs

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REPAIRS

## Camera Fairs

**THE EAST OF ENGLAND'S LARGEST PHOTOGRAPHIC & CAMERA COLLECTOR FAIR**  
Sunday 20th September 2009 9.30am-3.30pm  
Anyone with an interest in Cameras, either digital or film, Accessories and Photography in general for both users and collectors will enjoy a day at this fair. Bring along any unwanted equipment as dealers are keen to buy as well as sell. Stallholders set up 7.30am-8am.  
Open to Public 9.30am. Space for 100 stands for the Photographic Collector & User  
Admission £3. Earlybird 8.30am: £5  
Table costs: 10' table £38, 6' table £28  
Cottenham Village College, Cambridge CB4 8UA,  
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Contact Patricia Collins for Stand Bookings on  
01954 250981 or 07894 804431

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Sunday 13th September, 10.30am-2.30pm  
Beaconsfield School, Watlington Road,  
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Details Peter Levinson.

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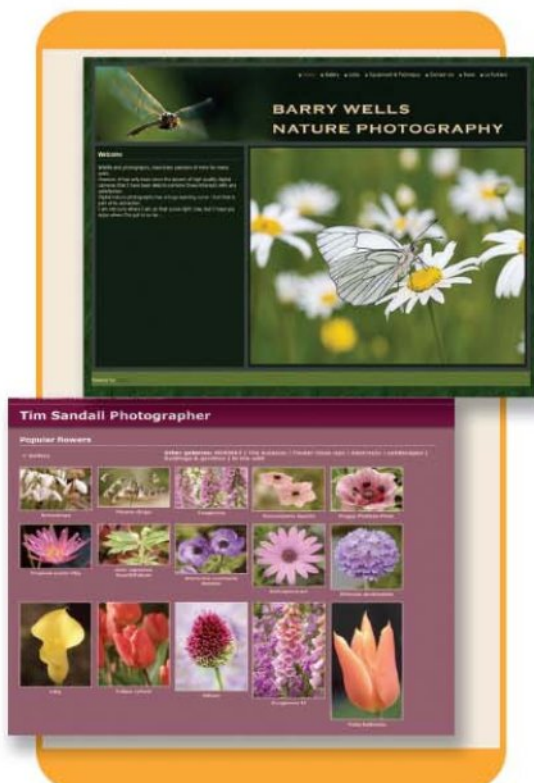
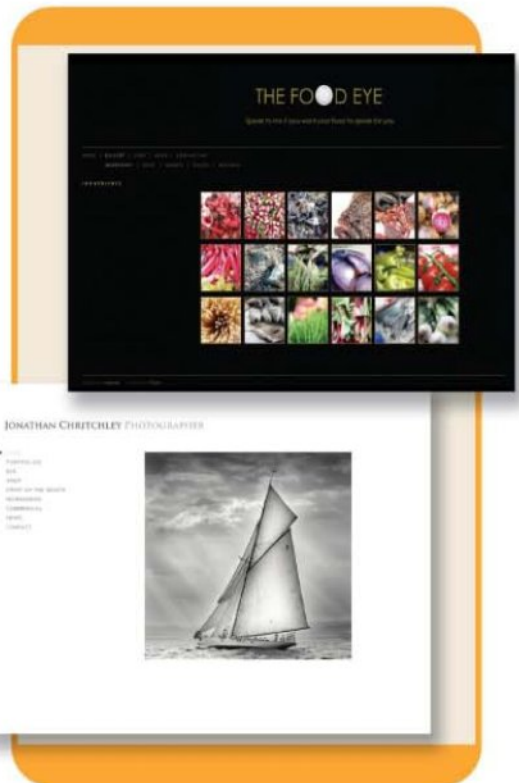
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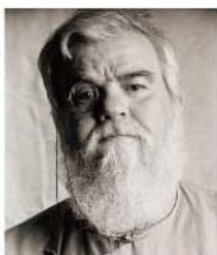
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# Roger Hicks

## KEEP THE BOX, BUT THE REST CAN GO – NO ONE WANTS IT ANYWAY



**ROGER HICKS** is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com).

IT'S a wonderful thing, the real world. It's surprising, therefore, how many people don't live in it. One of my favourites, recently, was someone pointing out that 'any product you buy may eventually need service, [so] you should always keep the box, all original packaging, documentation, software, plastic bags, stickers, warranty card and owner's manual documents.'

How old, one wonders, was the person handing out this advice? For that matter, how much stuff does he buy new? Over the past two or three years alone, I must have acquired at least a cubic metre of packaging for cameras, lenses, and assorted computers and peripherals. Camera and lens packaging isn't too bad, but packaging for computers, monitors and printers is another matter. If I had kept all the boxes for everything I'd bought in the past 20 years, I'd have needed a second removal van when I moved house in 2002/3.

Also, how do you keep track of all this rubbish? Make no mistake, used packaging is rubbish, and overly bulky rubbish at that. So, come to think of it, are many owner's manual documents, but that's another matter. What I therefore do is, I suspect, what most reasonably rational people do: a fair degree of triage.

Installation CDs, after use, go into a box of installation CDs: after all, computers do crash, or you buy new ones, so you may need to re-install. Even then, you can usually download new (and sometimes even improved) software from the internet.

Instruction books go on the shelf, with other instruction books, though quite honestly, if I need to read a camera or lens instruction book before I can use it, there's probably something wrong: no camera should be so complicated that a reasonably experienced photographer must read an instruction book for assistance.

Plastic bags go in the bin, preferably for recycling. If I need to re-wrap the camera, I'll use Ziplocs or clingfilm. The box then goes into the attic to gather dust for a year or two, or until I need the space, whichever is longer. After that, quite honestly, if something needs repair, I know that no sane manufacturer is going to care about the original packaging, and that anyone who insists on the original packaging is probably not going to be worth dealing with anyway. Also, once it's out of warranty, there's little incentive in most cases to deal with the manufacturer: an independent repairer, preferably one I can drive to locally, is likely to be cheaper and in some cases better. Of course, there are exceptions, where it's worth paying extra for the best, but this normally applies only with absolutely top-end equipment where, in any case, the manufacturer has a reputation to consider – a reputation, that is, for excellence, not just for selling lots of something.

Then again, it's pretty much always the case that things fail quickly – usually within a few weeks or even days, if there is an inherent flaw – or not for a very long time, though there is a widespread belief that many products are designed to fail when they are just out of warranty. Probably,

some are – but if you buy rubbish, what do you expect? Yes, you can suffer from ill luck, and have a top-flight product fail a week or a month out of warranty, but surprisingly often, if you call and explain without being blustery and aggressive, the manufacturer will do the work as if it were under warranty anyway. At least, they will if it's a good-quality product, and if you don't demand that they do it for free.

Also, of course, you have to be realistic. One of the things you pay for with high-end products is a lot of 'handholding' and service from the manufacturer. Also, if you buy something new, you have more right to expect good service – even years down the road – than if you buy something tenth-hand, for a song, and then expect the manufacturer to support you as if you are a valued customer. It is all very well to say, 'Ah, but if they treat me right, I may buy something new from them next time.' Of course you may, and they know that; but they can also form a judgement, quite quickly, on how likely this is. They can also decide equally quickly whether you are likely to be a chronic pain in the rear end. As I said at the beginning, the real world is a wonderful thing. **AP**

Camera and lens packaging isn't too bad, but packaging for computers, monitors and printers is another matter

### Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 Fax 0203 148 8130

Email [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

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### Advertising

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Email [appicturedesk@ipcmedia.com](mailto:appicturedesk@ipcmedia.com)

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